JUN 26 1900

Architectural League of America Convention.

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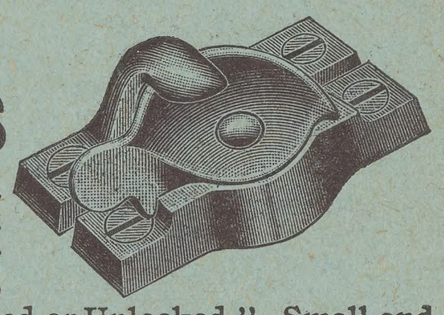

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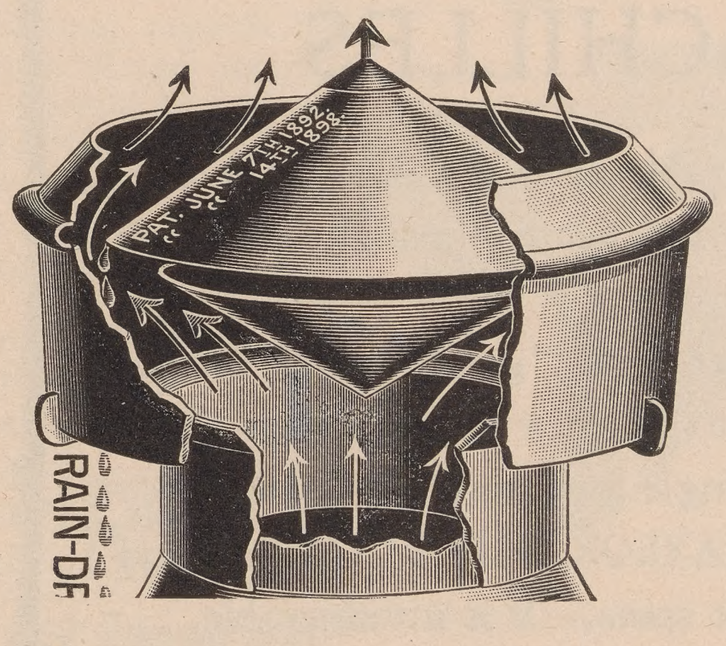

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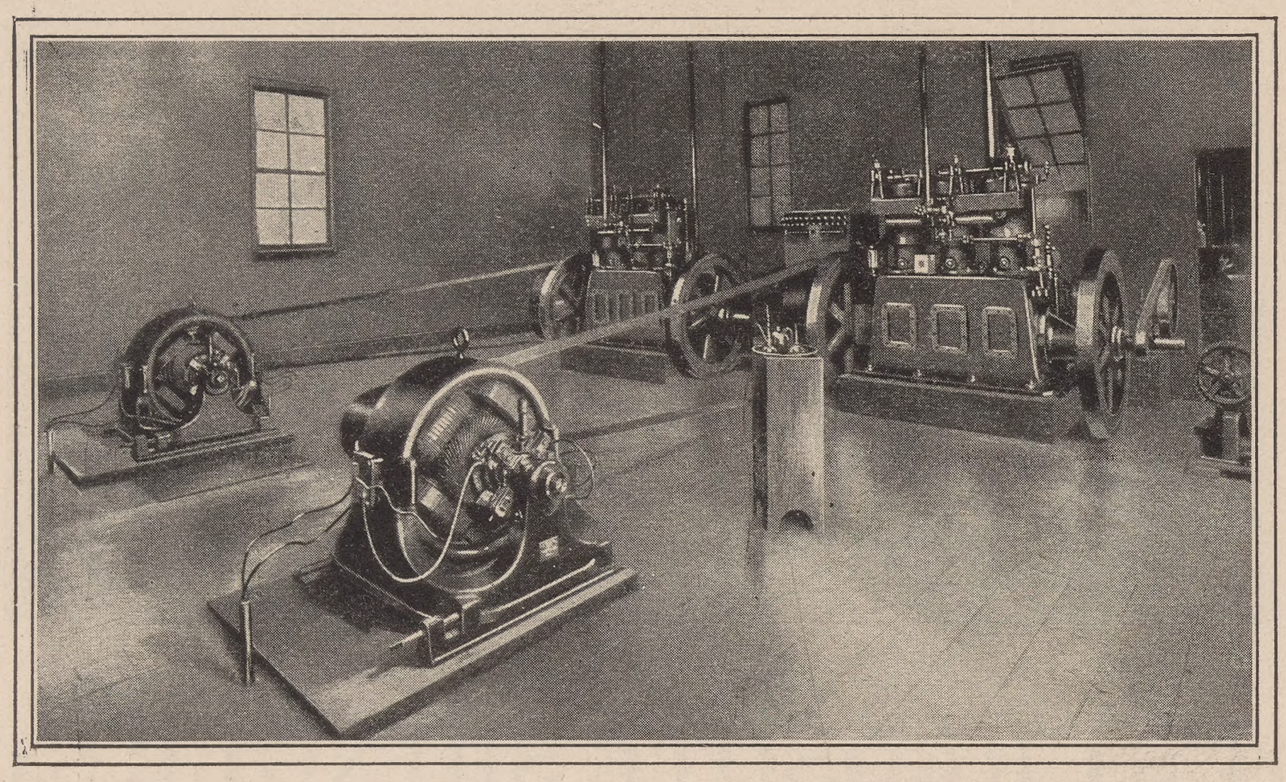

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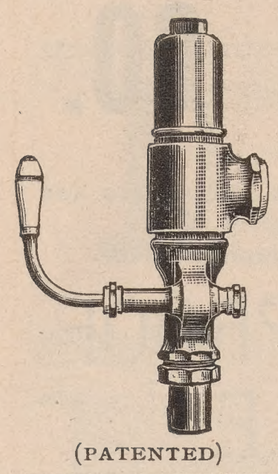

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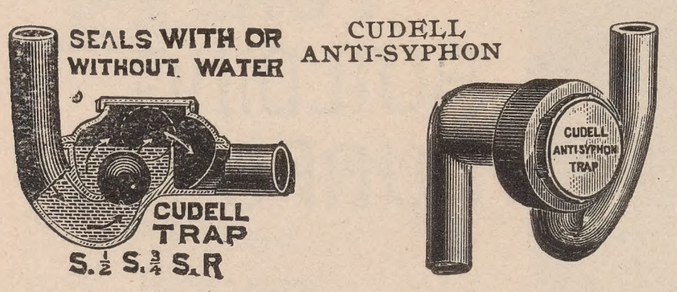

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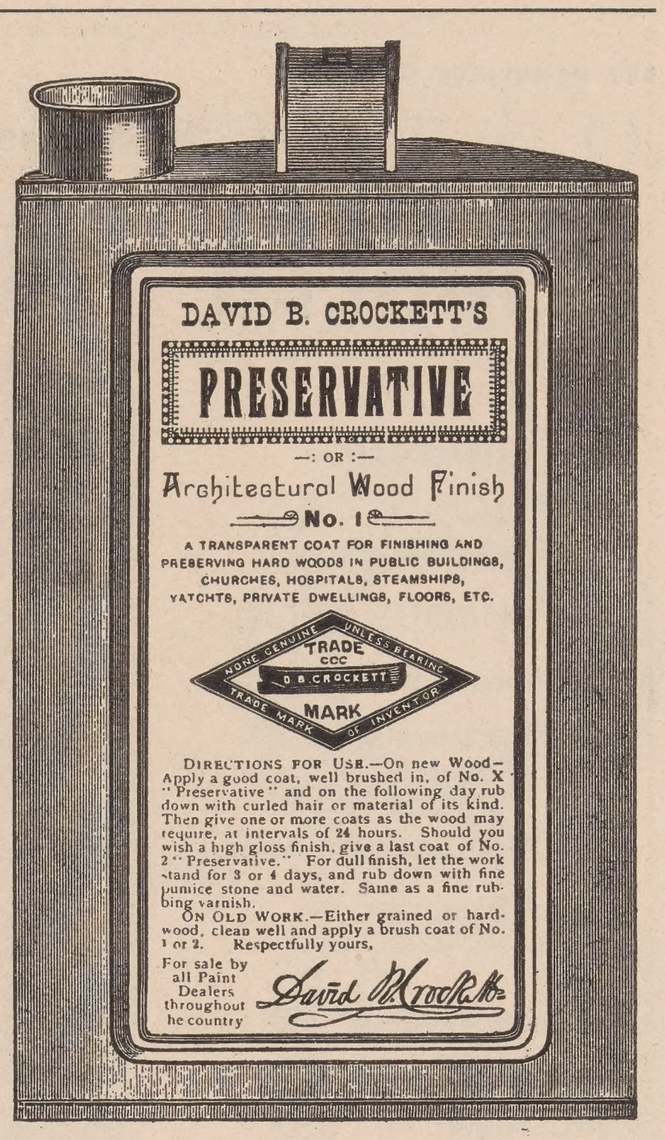
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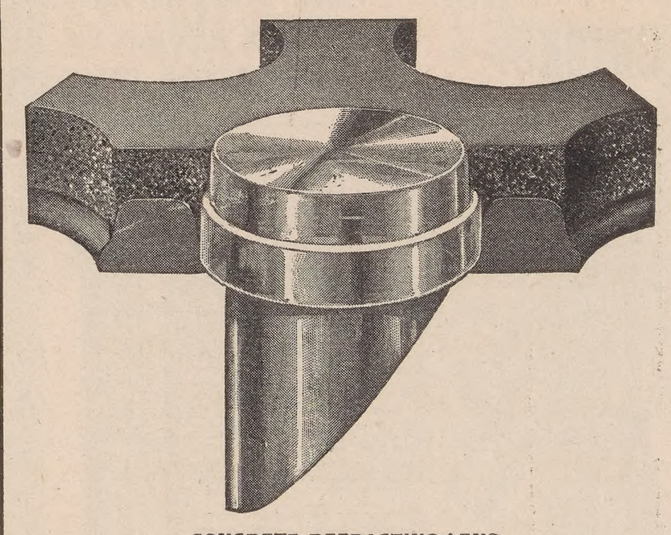

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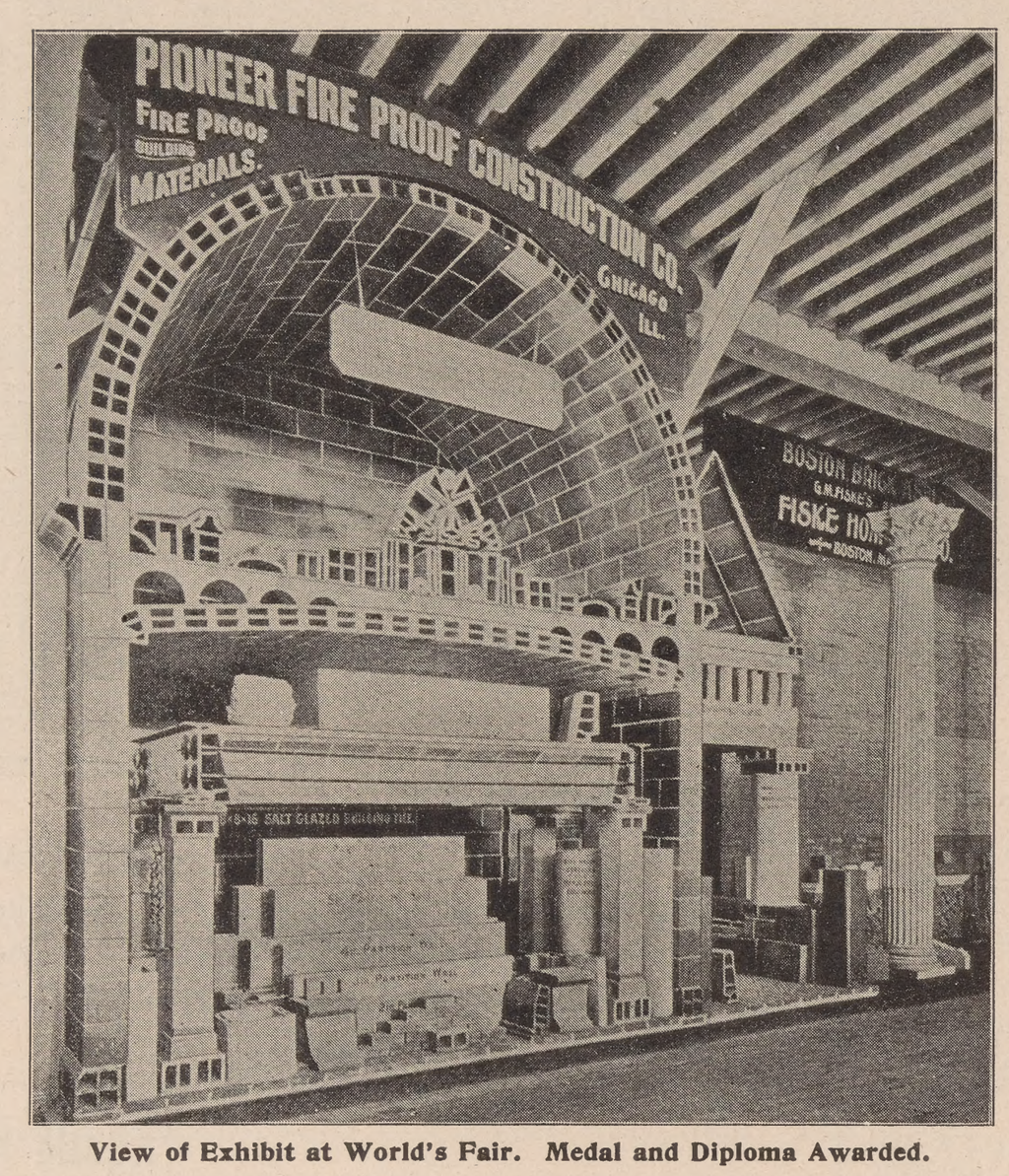

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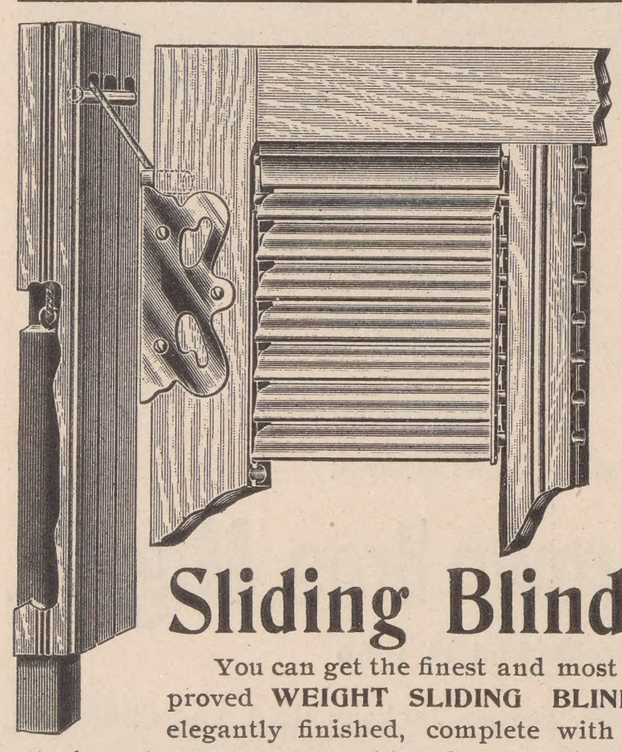

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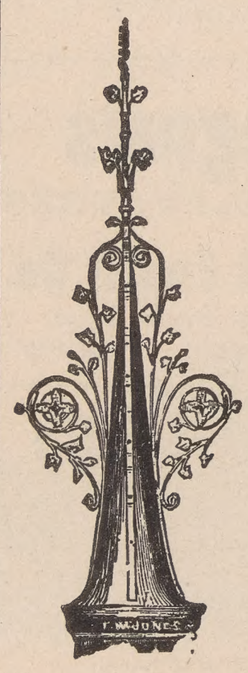

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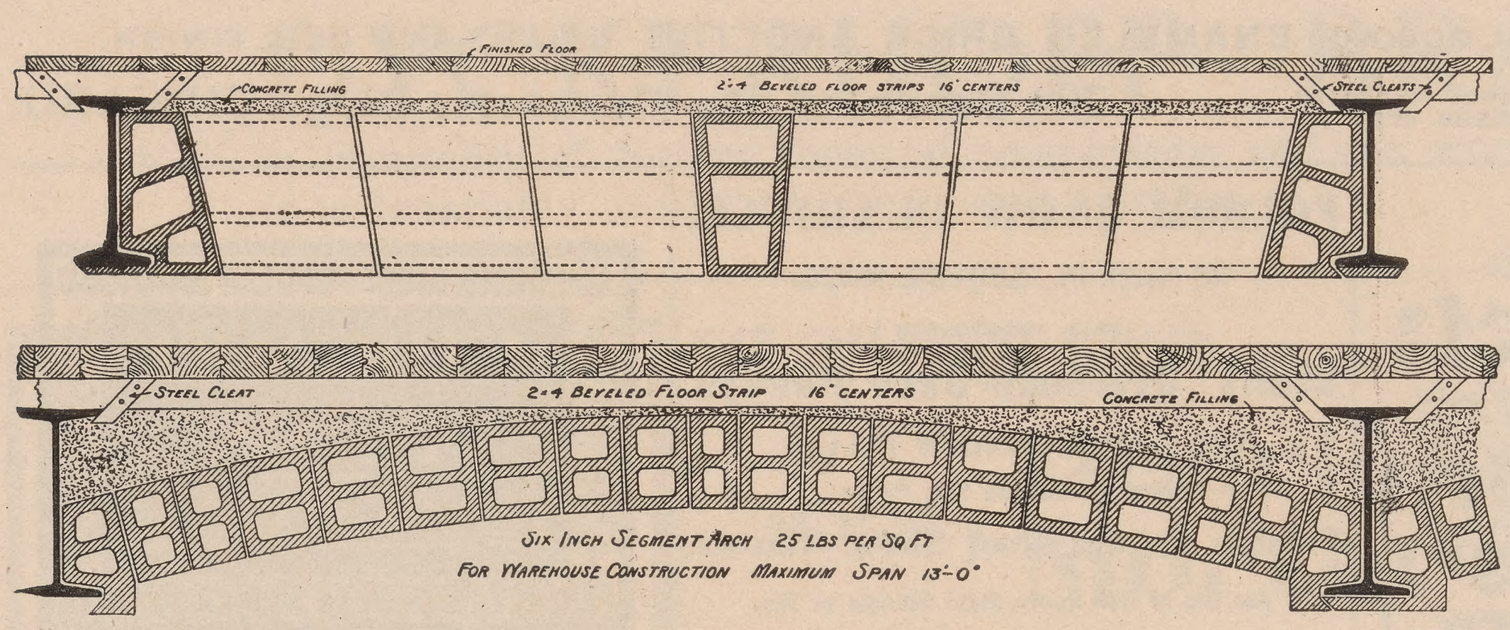
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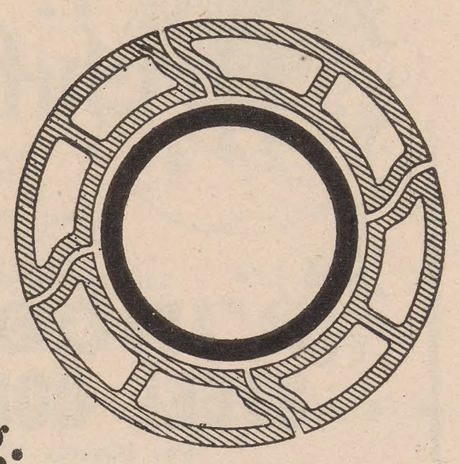

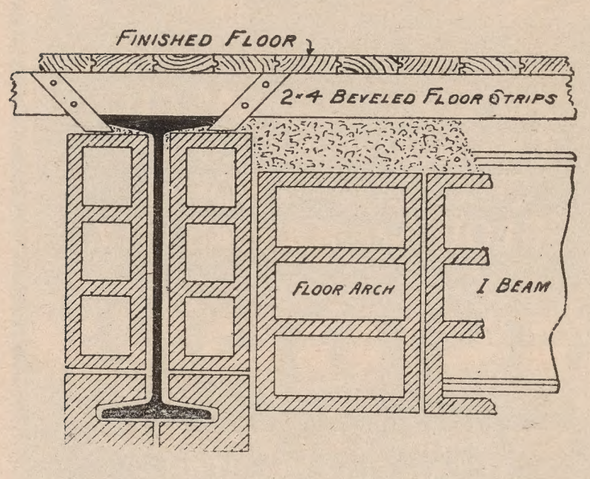

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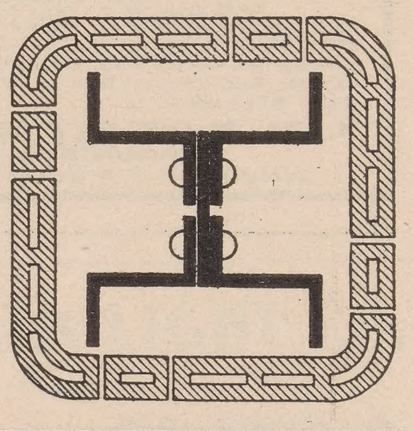

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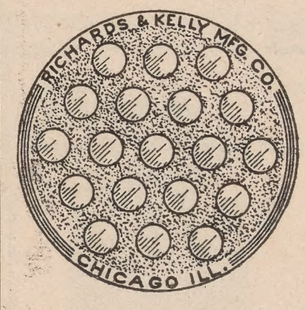

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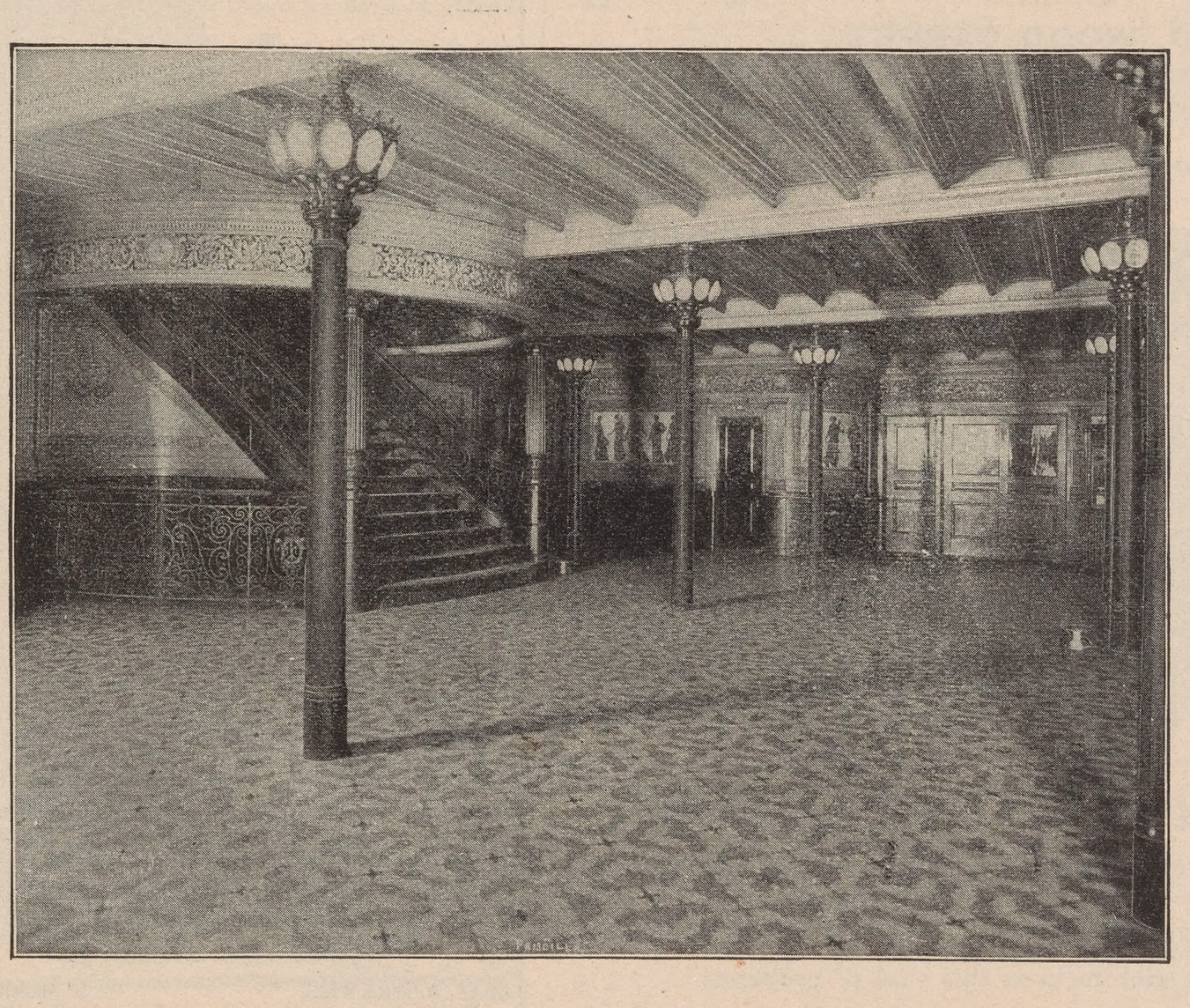

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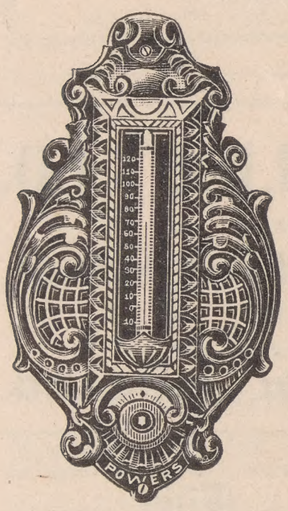

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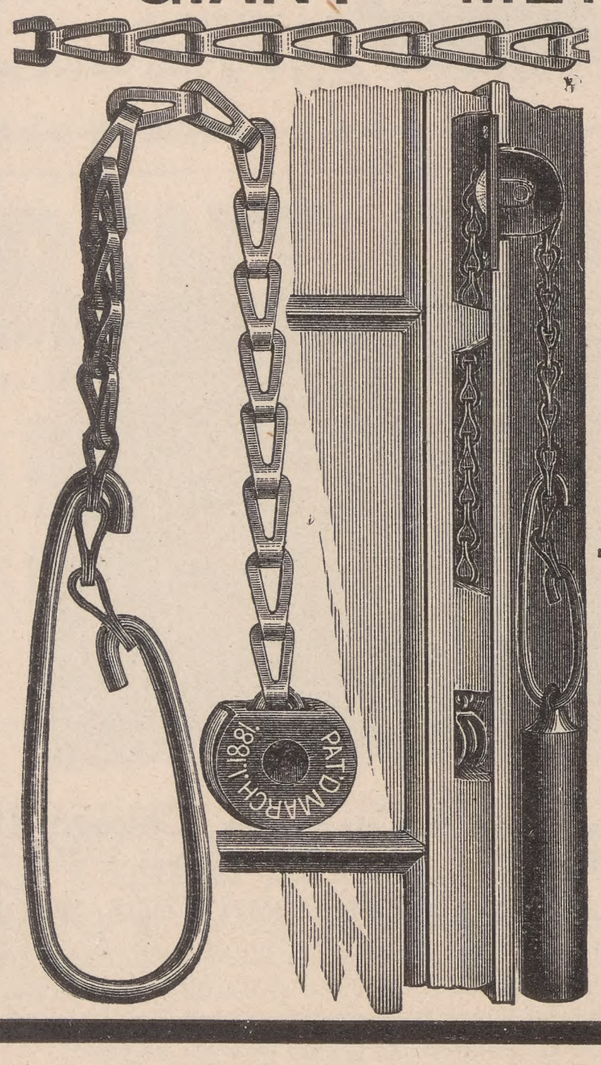

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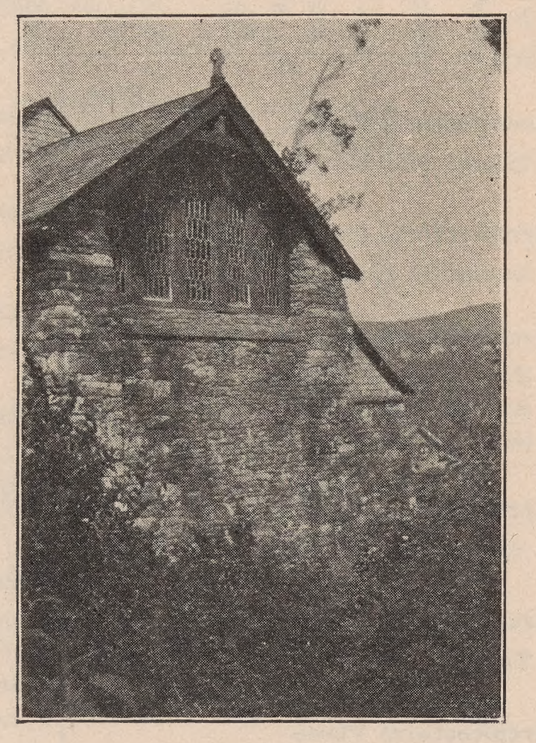

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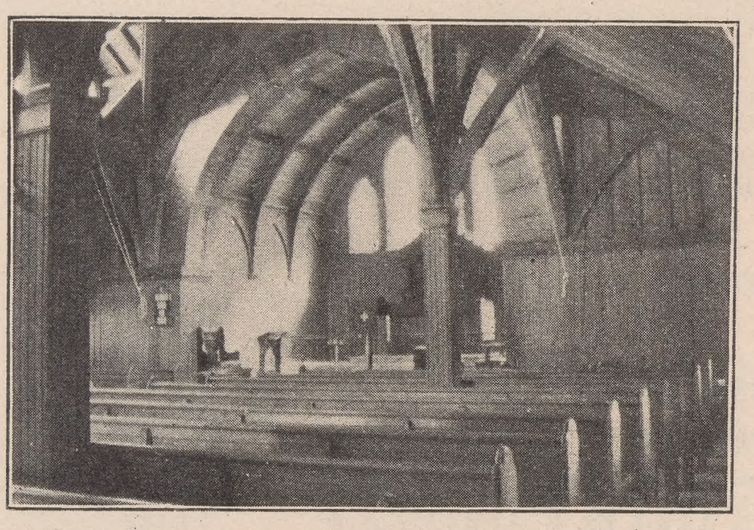

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXV. JUNE, 1900. No. 5

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Next Convention at Chicago, June 7, 8 and 9, 1900.

Convention Architectural League of America.

The second annual convention of the Architectural League of America, which was held at Chicago on June 7, 8 and 9, completed the formation of an organization of architectural societies which for some time at least will dominate architectural affairs in this country. This is saying a good deal for an organization which as yet is composed of but twelve societies, but the plan upon which the league is arranged and the objects for which it will work are those which thoughtful men will concede are the most vital in the direction of architectural progress. Without in any way infringing upon the prerogatives of the American Institute of Architects, but working with it in every field where the interests of the two societies join, the league has laid out a broad and practical territory for the exercise of its special energies. From close observation of its aims, it would seem that the principal one is practical education, and, in fact, all its efforts lead to this object in some degree. In its efforts to advance education *per se*, it invites the coöperation of the schools, and already has won the architectural department of the University of Illinois within its membership. Next to this, and that which was the main incentive to those who first conceived the plan of a combination of architectural clubs, is the exhibition of architectural drawings annually in the different cities represented, under the auspices of the local club. This at once broadens the educational field from that directly connected with the architectural student to the architecturally inclined public, and has already proved a powerful factor in the propagation of more correct knowledge of the architectural art among the people at large. A third, and while of slower growth perhaps in its results, more important than all in its far-reaching and permanent aspect, is the work of the league in the line of what has become known as "municipal improvement." Here the best talent, the greatest activity found among the league membership can be exercised. The projecting of park systems, the conservation and erection of historical and ornamental sculpture, the planning of tenements for the sanitary housing of the poor, all those ameliorative efforts that have been fostered by well-meaning but uneducated public societies, here find a commencement and a head among those possessing the best knowledge and greatest enthusiasm for the work. A word should be said for those who at the preliminary convention last year took upon themselves to carry forward the work of organization and in which the officers and committees worked largely without instruction but with the best interests of the league in view, to the best of their ability. Thus the constitution and by-laws constitute the most logical and practical document of the kind we have ever seen offered to an architectural society. The Executive Committee was criticised in convention for the adoption of a "motto" which contained much thought-provoking wisdom. A year book, the best compilation yet presented to architectural students, was deemed a mistake by the convention. These instances but show how the vitality of the league is such that it is destined to "make a spoon or spoil a horn," and we predict that while horns will be spoiled, that the perfect manufacture will recompense a hundredfold for any wasted material.

THE FIRST EXHIBITION OF THE DETROIT ARCHITECTURAL CLUB.

BY FRANCIS S. SWALES.

NINE hundred and thirty members in the catalogue; about one hundred drawings which are not mentioned in the catalogue! This gives an idea of the scale upon which the Detroit Architectural Club has worked up its first exhibition, now being held in the galleries of the Museum of Art of Detroit. With so large a display it is only possible to generalize in writing a review such as this.

Perhaps, before going further, it may be of interest to mention some things, in connection with the handling, which make it unique.

Instead of pursuing the customary method of sending broadcast the usual circulars, entry slips, etc., and receiving, as the result, a great mass of worthless material, the Detroit association requested a number of prominent architects to act as representatives of the club in the largest cities, and obtained from each of these the names of other architects who had works desirable for exhibition purposes. The club then sent a special representative to call upon these architects and ask them to contribute their best work — not, necessarily, work done during the past year. He also supervised the collection of the drawings and gave strict directions to the parties having charge of packing and shipping. The results of this action on the part of the club are in every respect commendable.

In the "Introduction" appearing in the catalogue, the Exhibition Committee explain that owing to the arrangement made by the Architectural League of America, which allowed less than a week in which to collect and hang the drawings on the circuit of the league, the club was unable to accept most of these. However, the foreign works and the choicest of the American were called for, and these added considerably to the color exhibit which was hung in the smaller galleries.

All the available space in the Detroit Museum of Art is covered, and a room in the basement has been used to show drawings of a purely technical character.

With so large a representation coming from nearly all the best offices in the United States, it is possible to compare, side by side, the works of the several schools which are alleged to be placing "progress before precedent" and developing a distinctively American architecture.

Certain localities are influenced by one style and others by another. None can, as yet, lay claim to having a purely indigenous character. From Chicago come works of a curious type, influenced by the chalets of Switzerland and the temples of Japan, but cleverly and interestingly handled. New York is almost alone in having developed an expressive and local architecture; true, it is dominated by the influence of the Ecole des Beaux-Arts in Paris, but it is sufficiently original, beautiful and expressive of New York life and ideas to have come to stay. This city, the most cosmopolitan and, also, the most provincial in America, is not likely to pay much attention to what is being done outside, but what is done in New York attracts the attention of all other places. It is not, therefore, surprising that many other cities are feeling the influence of this style which is predominant in the metropolis. Among others is Detroit, as is indicated by some important work by George D. Mason, Mason, Wood & Chittenden, John Scott & Co., and by a not altogether successful effort by Nettleton & Kahn, in their design for the Wayne County Building.

A feature of the exhibition is the number of plans and photographs accompanying the rendered elevations and perspectives. These are especially interesting because they show how the architect wished the building to appear and how it actually appears. Among the most interesting of the buildings illustrated in this way are a house on West Fifty-fourth street, New York, by York & Sawyer; several country houses by Chapman & Frazer, of Boston, and William L. Price, of Philadelphia, and the Corcoran Gallery of Art at Washington, D. C., by Mr. Ernest Flagg. All of these drawings and photographs, as well as all competitive designs, are hung in the main gallery, which extends across the entire width of the building. Entering this gallery from the stair-hall at the northwest corner, one comes upon the competitive designs for a residence for Mr. Andrew Carnegie, by Howard, Cauldwell & Morgan and Henry J. Hardenbergh, and the accepted design by Babb, Cook & Willard. The latter show a photo of the colored model of the design as it will be carried into execution, also a working plan of the first story. Color plays an important part in the elevations, and in this respect it will be one of the most successful houses in the city. The design by Howard, Cauldwell & Morgan is more homelike and is generally preferred by architects to the design accepted. It is dignified and elegant, and the attention paid to the garden, pergola and conservatory is as commendable as it is unusual. As a whole, the design leaves little to be desired. Mr. Hardenbergh carries somewhat too much of the character of a hotel into his design and it suffers in consequence. These drawings hang upon the west wall of the gallery. Opposite them extends a wide open space running from end to end of the building, on either side of which are set up screens which extend out from the side walls and divide the space into nine alcoves.

In the first alcove are designs for residences in the country and residences in the city, bungalows and studios, which are shown in plan, elevation, perspective and photograph. There is a charming drawing of an entrance to a country house by Little & O'Connor, of New York, and Mr. Schladermundt's charming studio at Lawrence Park, New York, by Walker & Morris, also of New York. To the right the corresponding alcove contains a number of competitive designs for public buildings, the most important of which are those for the building for the Department of Justice at Washington, by George B. Post, Bruce Price, Whitney Warren and others. Here again we find it hard to agree with the jury who awarded Mr. Post the palm. Both the designs by Bruce Price and Warren & Wetmore impress us as being superior to the winning design, especially Warren & Wetmore's, which is dignified in elevation and carefully studied in plan. The competitive designs for the Nassau County (N. Y.) Courthouse, by Ingle & Almirall, Trowbridge & Livingston and Tracy & Magonigle are examples of what we may hope to see in the future as to design in small public buildings. Another pleasing instance of what has just been said is the pretty design for the New York Central & Hudson River Railroad Ferry House at West Forty-second street, New York, by George Nichols, shown by a number of carefully rendered drawings in plan, elevations and section. Mr. George Otis, of Rochester, New York, shows an elevation of the Hayward Apartment House — one of the smaller type, and designed for small families or bachelors — an instance where the wood or terra-cotta bay window is made an ornamental feature in an academic design.

The impressive part of the exhibition to the average visitor appears in the succeeding alcoves, where the most important public and semi-public buildings are shown in large color, line and wash drawings, many of which are competitive designs for buildings now in course of erection or soon to be built, notable among which are the designs for the Mount Sinai Hospital in New York, the County Building in Detroit and the Libraries at Washington, D. C., and Jersey City, New Jersey. There are several other designs for library buildings, hospitals and courthouses, many of which are deserving of more than passing mention. Of those which are shown for the first time, at this exhibition, the most interesting are the competitive design for the Washington Public Library, by Ingle & Almirall, remarkably well proportioned and reserved; the preliminary study and photos of the Monroe County (N. Y.) Courthouse, by J. Foster Warner; the enormous pen-and-ink perspective, drawn by D. A. Gregg, of the accepted design for the new courthouse in Detroit, by John Scott, and the very complete set of drawings entered in the competition for the Mount Sinai Hospital, by Herts & Tallant, whose work, excellent in color and technic as to design, is rapidly pushing them into the first rank among American architects. The exhibit which this firm sends is one of the greatest practical value, showing, as it does, the general and detail plans of a perfect design for a hospital building; there is a perspective showing the grouping of the pavilions and an elevation which gives the architect an idea of the design as to detail, fenestration, etc.

There are here, also, drawings of much important work completed, and some, as the Agricultural and New York State buildings at the Columbian Exposition and Agricultural at the Omaha Exposition, that have been built and torn down. Of the completed work, the buildings for the Pennsylvania Institute for the Blind at Overbrook, by Cope & Stewardson, of Philadelphia, shown in plan and elevation and by photographs and water-colors, is, though already familiar to us through frequent reproductions which have appeared, one of the most attractive, and, at the same

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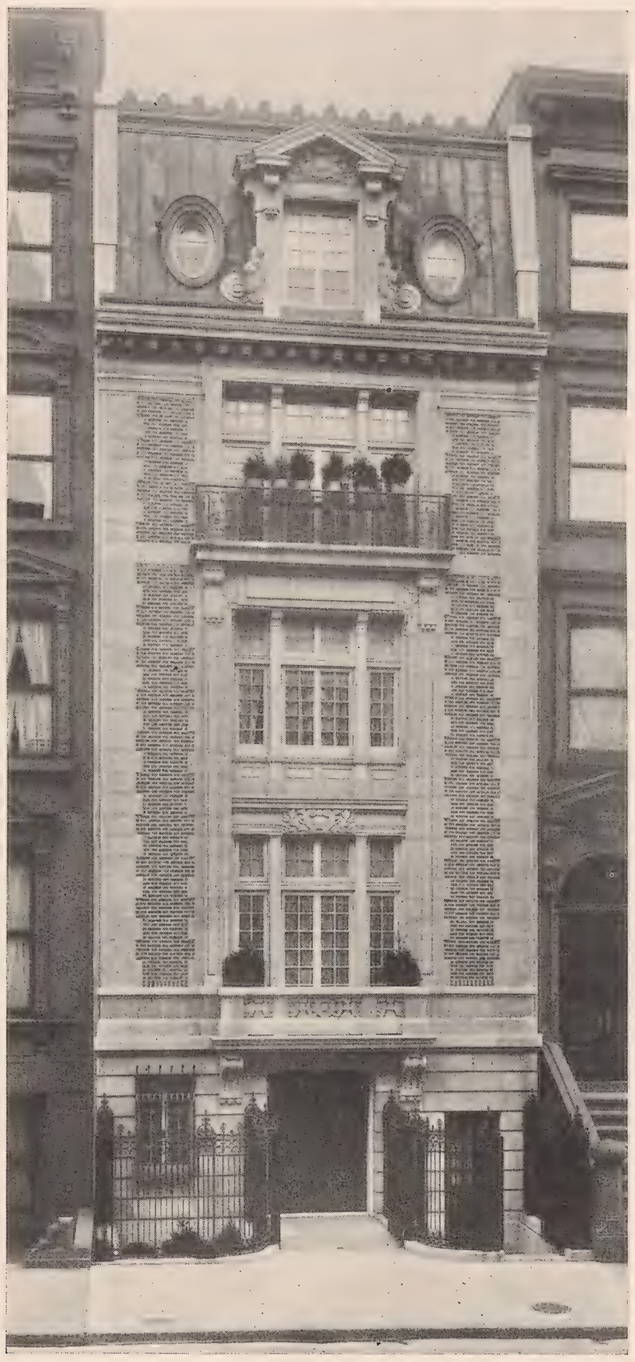
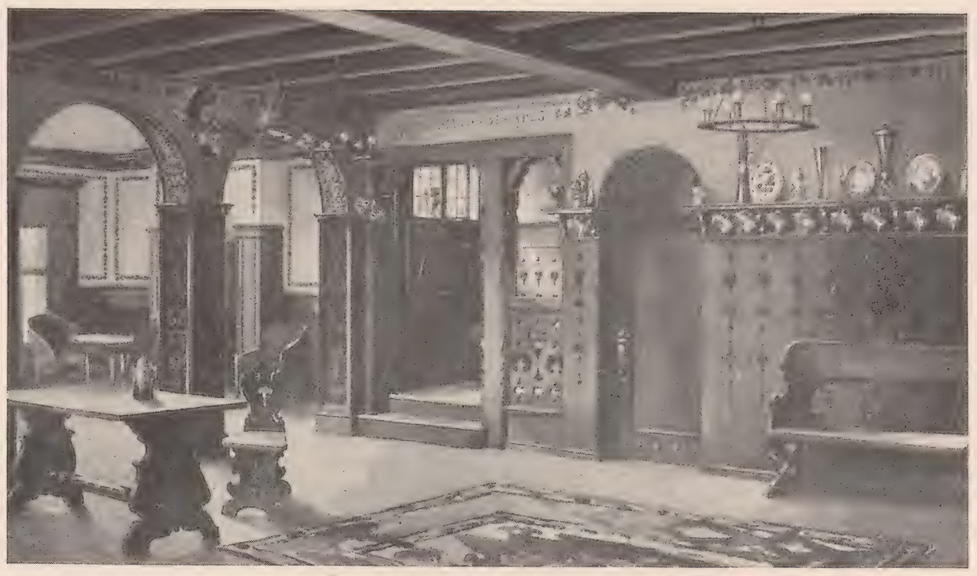


RESIDENCE, EAST FIFTY-FOURTH STREET, NEW YORK CITY.

York & Sawyer, Architects, New York.

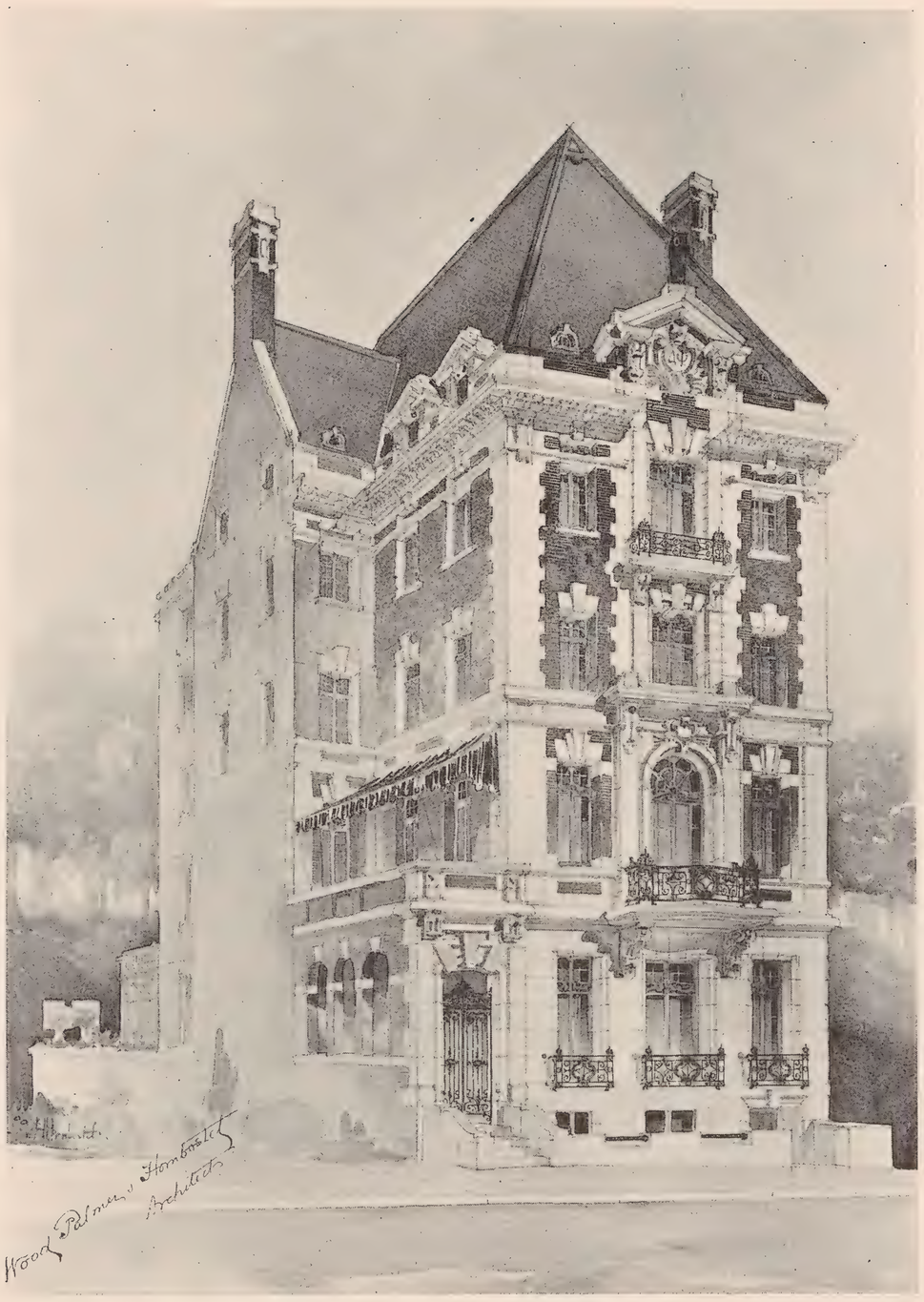


"WIENE STUBE."

A. W. Chittenden, Architect, Detroit.

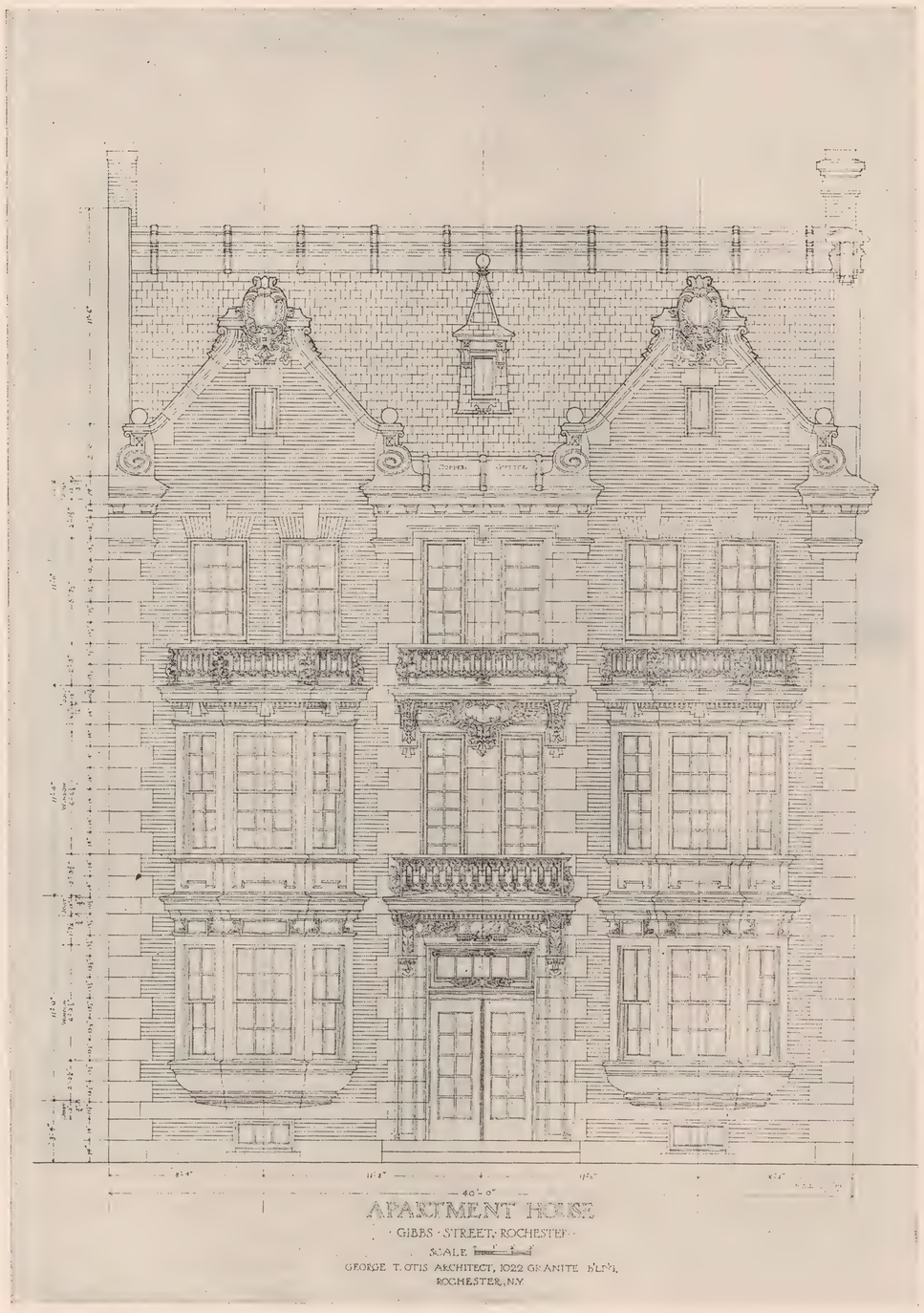
SKETCH FOR CHURCH IN PENNSYLVANIA.

Nettleton & Kahn, Architects, Detroit.



ALPHA CHAPTER HOUSE, NEW YORK CITY.

Wood, Palmer & Hornbostel, Architects, New York.



HAYWARD APARTMENT HOUSE, ROCHESTER, NEW YORK.

George T. Otis, Architect, Rochester.

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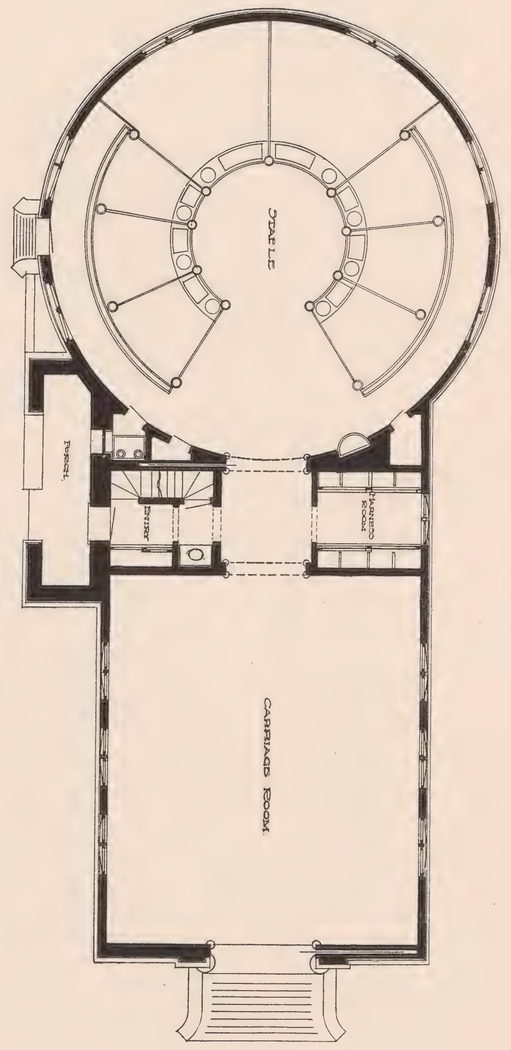

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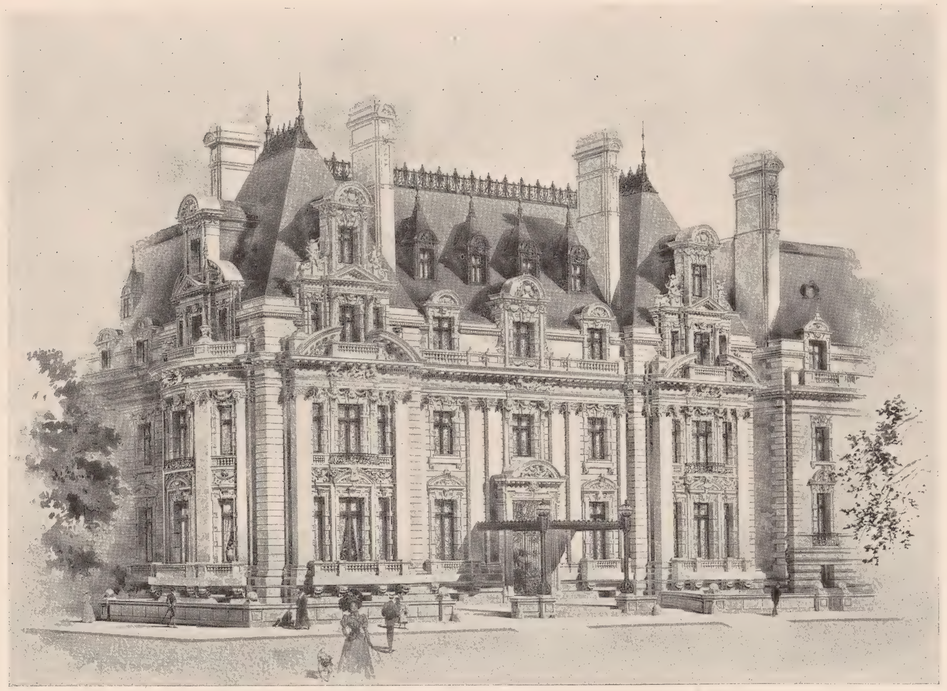
GEORGE W. MAHER, ARCHITECT, CHICAGO.

INTERIOR, DETROIT OPERA HOUSE.

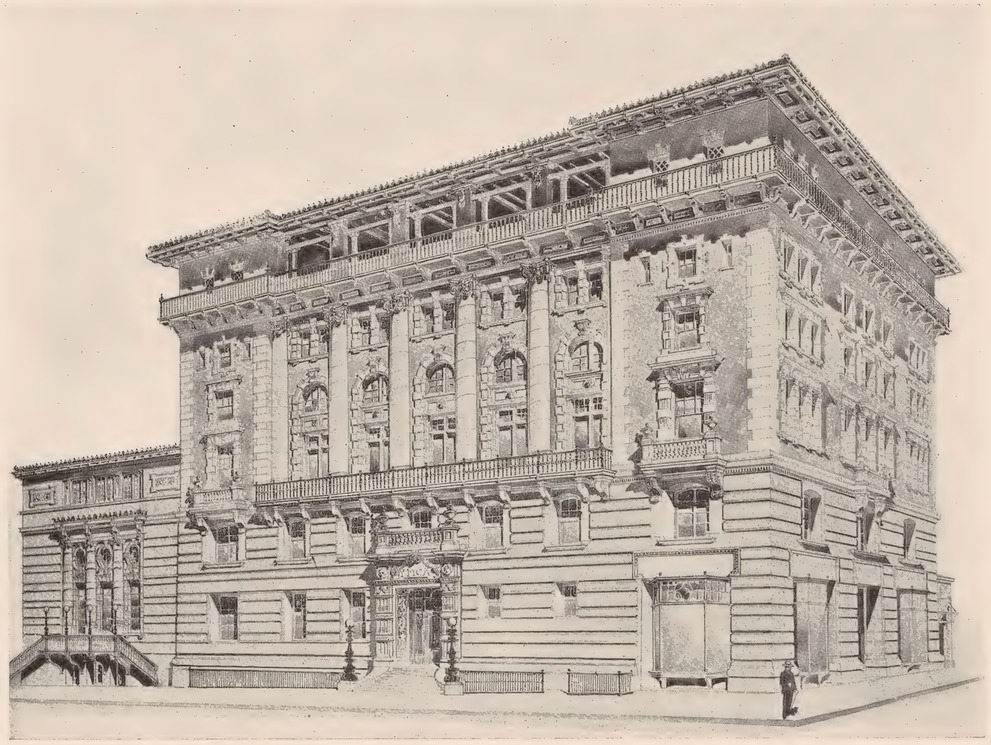
DETROIT OPERA HOUSE.

Mason & Rice, J. M. Wood, A. W. Chittenden, Associated Architects, Detroit.



RESIDENCE, UPPER FIFTH AVENUE, NEW YORK.

Bruce Price, Architect, New York.



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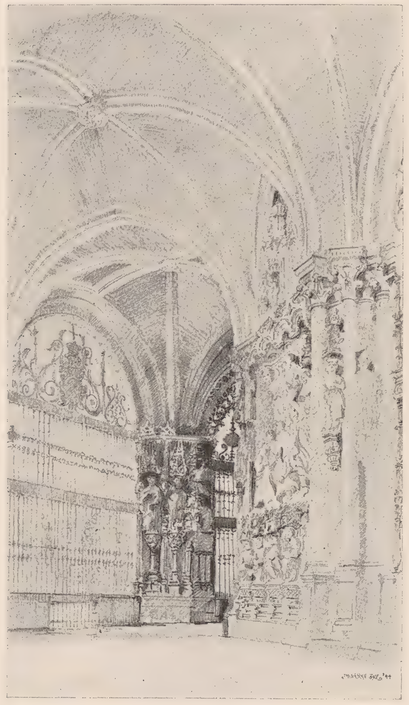
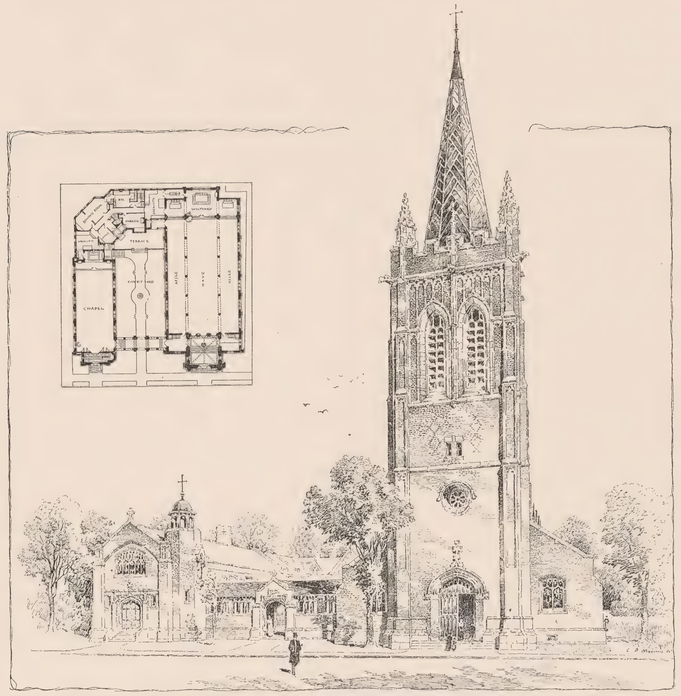


INTERIOR.



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time disturbing, especially as we think of its color and design, which seem intended for a warm climate, in cold and smoky Pennsylvania. Perhaps there is a town in this State, however, which is not dirty and disagreeable, and if so, let us hope that town is Overbrook.

There is another building shown in colored elevations in the center alcove which attracts our attention; it is the Hotel Essex in New York, now in course of erection, designed by Howard, Cauldwell & Morgan. We have all known of Mr. John Galen Howard since the days when Richardson was at the height of his popularity and Mr. Howard one of the ablest designers in the school which Richardson founded. The firm of which he is now senior partner attracted the attention of the entire profession throughout the United States when they produced the design for the Hotel Renaissance at Fifth avenue and Forty-third street, New York, and again when they won second prize in the competition for the New York Public Library. Their accepted designs for the Newark High School and Public Library are among the most original and scholarly designs that American architects have produced; but none are better in composition or more interesting in the way color has been introduced than their present design for the Hotel Essex. Since the Mail and Express building was erected, several years ago, there has been no high building erected which is so beautiful. Of designs for high buildings there are two by Donn Barber and a competitive design for the Washington Life Insurance building by Walker & Morris, which are more interesting than is usually the case with office-building designs. There is a study for the Albany Savings Bank by Bruce Price, a drawing of the Torro del Mangia at Siena by H. L. Dahring, the Baron de Hirsch Trade School by J. H. Freedlander, the Brooklyn Institute of Arts and Sciences and the University Club at New York by McKim, Meade & White, buildings for the Pan-American Exposition at Buffalo by George Cary, Babb, Cook & Willard and Green & Wicks, all shown in elaborate drawings of great size. Of the work at the Pan-American we would object to Mr. Cary's design on account of its eccentricity and more so to the drawings, which are even less agreeable than the composition. It seems almost impossible that this design could be produced by the same hand which created the refined General Hospital group, shown near by. If we may judge of the architectural effect of the coming exposition by the other drawings, especially some by Babb, Cook & Willard, it will be beyond anything that has been seen in this country.

In the last alcove, near the entrance to the color galleries, hang several drawings made by students at the École des Beaux-Arts in Paris and in the Atelier Masqueray, New York. The latter, which is now recognized as the foremost American school in architectural design, shows some large, carefully studied and well-rendered designs for various buildings of public character; a design for a city hotel by William T. L. Armstrong, which was awarded the medal of the Society of Beaux-Arts Architects, and a reviewing stand by Leonard Schultze are among the most important, and are equal to the best work done by the students in the Beaux-Arts. C. S. Rodman, E. H. Denby, Tony Garnier, L. Dumenil, Stephen Wirts, John Russell Pope and Donn Barber are among the names we notice on the drawings from Paris.

On the east wall of the gallery opposite the aisle between the alcoves hang the huge drawings of the proposed Bi-centennial Memorial — a monument to the progress made by Detroit since its founding two hundred years ago — by McKim, Meade & White, the Diplomé drawings by Donn Barber, the Berry Bros.' office building by George D. Mason, designs for the New York Life Insurance building at Paris by French architects, a design for a municipal mansion by Arnold Mitchell, of London; office buildings by C. H. Blackall and a fountain by Carrère & Hastings, besides numerous decorations by Nicola D'Ascenzio, of Philadelphia, which are worthy of the great praise they received from the visitors to the exhibition.

Before going to the color galleries on the floor above, let us glance over the screens which have been set up in the aisle and in the alcove which contains the entrance to the sculpture gallery of the museum. Here are to be seen the designs for the University of California and numerous pen drawings of churches, together with a few water-colors which were crowded out of the galleries above. In church design, Boston architects show the best work on exhibition. Cram, Goodhue & Ferguson send an exhibit which occupies an entire screen, the greater part of which consists of designs for churches rendered in Mr. Goodhue's inimitable manner. Maginnis, Walsh & Sullivan show, in some charming sketches by Mr. Maginnis, how well it is possible to do English Gothic architecture in the United States — it is English in style but American in spirit, and all the more pleasing on this account.

In the color rooms — the galleries on the floor above the main gallery — where about four hundred water-colors are hung, are churches by George F. Newton and Renwick, Aspinwall & Owen; a church at Cohasset, Massachusetts, rendered in color (!) by Cram, Goodhue & Ferguson; a sketch for a country church by Nettleton & Kahn; there are cottages, too, by this firm, and other cottages and large residences by Winslow, Wetherell & Bigelow and Chapman & Frazer, of Boston; George D. Mason, Alpheus W. Chittenden, Rogers & MacFarlane, Stratton & Baldwin, Donaldson & Meier and Kastler & Hunter, of Detroit. There is the Detroit Opera House by Mason, Wood & Chittenden, and the magnificent water-colors by Henry B. Pennell, and delicate pastel drawings by William Emerson, of Boston; delightful color and ink sketches by Birch B. Long, Robert C. Spencer and Howard Shaw, of Chicago. A large drawing of an art club by Prof. A. B. Trowbridge, of Cornell University, loaned by Nettleton & Kahn, and the marvelous sketches by Wilson Eyre, Walter Crane, Herbert Buckland, Julius Beeckmann, Thomas Davidson, Harold Van Buren Magonigle, and our clever Detroit men, John W. Case and Albert Kahn, are all interesting and deserving of greater attention than is at present possible. Ernest Newton, Arnold Mitchell, Ernest George, and Yates and Edgar Wood are to the fore among the English architects whose works are shown here; and Edward Darley Boit and Charles Montaland hold the corresponding position among the French aquarellists represented.

In closing, we have only to remark that the work shown indicates that American architecture is in its ascendency. Already it holds its own in comparison with most of the English and French work, though much influenced by both. Composition is the idea which American architects have grasped. Archæological detail and design are dying out, slowly but surely. Few of the men represented at the Detroit Exhibition appear to be in sympathy with

> "The idiot who praises in enthusiastic tone
> Every century but this and every country but his own."

This being the case, we feel that the motto* of the Architectural League of America — "Progress Before Precedent" — is not something in advance of the times, but in line with what is actually here — here to stay.

PROGRESS.

BY GEORGE W. MAHER, ARCHITECT.

PROGRESS forms a basis for life's true development. Truth is the beginning, should be the fountain-head for all human work that will endure. Progress in any direction that does not follow truth is contrary to the law and can be likened to a meteor suddenly appearing amid the fixed heavens and as suddenly disappearing from our sight. If it is contended that progress does not take precedence of the past then this is a useless contention, for evolution is ever dictating a supersedence to activity, and this is specially true where there is a vigorous life such as surrounds us at the present time.

The principle that underlies precedent should be used consistently. It becomes to the worker of invention or design a soil, giving life to the seeds of inspiration. A live and vigorous nation need have no fear of a lack of originality, although true progress may be retarded by resorting to false methods.

The producer may not at all times interpret correctly the national life. This is especially true in the fine arts. A style of architecture that is brought intact from a foreign country and is slavishly copied, with no consideration whatever of its new environment, must be a false procedure.

The true American life is now distinct; so will her architecture be her own, and in time it will be beautiful. It is for the architect to seek the truth by actual research around about him, to fearlessly interpret in his work the needs and ideals of his fellows and his generation. His superior understanding ought to assist him to clearly meet this condition.

Technical schools and colleges will be strongest and of greatest good when in closest touch with their own people and

*The Architectural League of America has no motto. That quoted was used to some extent by the committee of the temporary organization last year, but was not adopted by the League.—EDITOR.

country. Foreign study of too long a duration must injure one's greater progressive life. It is the continual transplanting of foreign ideas which retards national progress.

America has her own ideals; she stands for breadth, simplicity and freedom. Nature has endowed her with a wonderful variety of natural beauty. Her people have a common tongue and are enlightened and progressive. Therefore her art must follow progress before precedent.

AMERICAN ARCHITECTURE AS OPPOSED TO ARCHITECTURE IN AMERICA.*

BY ERNEST FLAGG, OF NEW YORK.

AT NO time since the Europeans first began to build in America has there been anything which might properly be called an American style of architecture. There have been American ways of building, as, for instance, our high buildings with the skeleton construction and the cast-iron fronts of thirty or forty years ago, but the decorative features have been used in accordance with passing fashions, supposedly modeled on European usage, with no such modification as would stamp them with what might be called an air of nationality, or else they have been extraordinary attempts by individuals at originality. None of these attempts have met with popular favor.

All the so-called "styles" of the past have been created by a slow system of evolution from what has gone before, accomplished by the combined effort of all the minds engaged, working along the same lines, each one contributing his infinitesimal share to the never-ending process — a process which is precisely similar to that which produces our fashions in dress. No one knows exactly who is responsible for the change, but we can see that change is always in progress; to the uninitiated it may not seem very apparent from year to year, but if we compare the fashions in dress at intervals of ten or fifteen years the change is striking enough for any one to distinguish. So it is in architecture, though owing to the nature of the materials used, change occurs more slowly. If we study the history of architure in Europe we shall find that from the tenth century all the great changes in style were simultaneously common to all the countries. Thus we find in practically all European countries at about the same epoch the styles which are classified in a general way as Romanesque, Gothic, Renaissance, Rococo, etc., but in each country or province, soon after their introduction they assume a distinctive local character. We also find that some one country is in advance of the others and that every great change spreads rapidly from the place where it was first developed to all the other countries, but that the minor changes do not spread rapidly and are confined generally to the different localities where they originate and go to make the local or national distinctions of the general style. It is natural that as communication becomes more rapid between different sections these local differences should disappear, and this is exactly what we find has happened. In France, for instance, during the Gothic epoch, we find distinct local characteristics in the different provinces; thus the Burgundian, Aquitanian, Touranian, those of the Isle de France, etc., while today the style is national, or, we may say, Parisian.

Now it seems not at all unlikely that the causes which have led to the breaking down of the barriers between the different provinces of one country will in future operate to break down the barriers between the different countries; that local characteristics will become less and less pronounced, and that even the minor changes in the fashion of building will tend to become more world-wide. This is exactly what has occurred in the fashions for dress. Local distinctions are rapidly passing away, and a dress that is fashionable today in Paris is also fashionable in New York, Berlin, Rome, St. Petersburg, London and in every other civilized capital. If France leads in this respect, and the others follow, it must be because there is in the French mind a quality which fits it to lead in such matters, for the bondage of the other nations is entirely voluntary.

Owing to the peculiar situation of America and to the natural independence and lack of reverence of the American mind the course of architecture here has presented an anomaly in the development of style, and rules which apply elsewhere do not seem to apply here. Nevertheless it is very certain that the process of development which works everywhere else will in time be found working here; indeed, it becomes more evident daily that this process is already well under way. The foundation for any such development must necessarily begin with the schools. In every European country we find that before the young men begin to build they undergo a long process of training, either in schools or as apprentices, to fit them for the work. In the past we have thought such preparation unnecessary. Almost every young American, as soon as he is able to draw a straight line, has felt himself competent to undertake any work of architecture, and not only that, but he has found that most people have been ready to agree with him in this way of thinking. People having large sums to invest, if not willing to intrust them to him at the start have been willing to do so after a few years, when he is supposed to have had the necessary experience. These methods still hold true in many places today. Physicians, engineers, lawyers and other professional men must have been properly trained before they are employed; not so with architects. Most employers, indeed, feel that they are very good architects themselves, and few have any distinct notion of what constitutes an architectural training.

This is an entirely unnatural state of affairs, and no one who understands the American mind can believe that it will last. Indeed, there is, at the present time, every indication that it will not last. Schools of architecture multiply on every side — young men flock abroad to seek architectural training, and the results of this movement are already beginning to be apparent in our architecture. Fortunately, this force is a unifying one. I say fortunately, though I doubt if it could be otherwise. The great majority of our students are thinking and working in the same style, though this can by no means be said of our practicing architects. They are for the most part still borrowing from any epoch of antiquity or designing in a style of their own invention as the fancy seizes them. They deprecate what they call the "Frenchifying" of American architecture, as if there were any such thing as American architecture in the hodge-podge which we see about us.

In the meantime the French influence is slowly, but surely, predominating. Our young men go to Paris and become convinced of the wisdom of the French methods. From the great masters of the French school, under whose influence they are brought, they imbibe such logical, reasonable and convincing instruction, that I do not believe it possible for a young man anxious to learn to come away unconvinced. The converts which these men make after they return among the young men who themselves are not able to go abroad are as ten to one.

A revolution is in full progress among us, and it is beginning just where it ought to begin — that is, with the students. Let no one mistake the introduction of what appears to be modern French architecture as only a passing fancy to go the way of the "Richardsonian Romanesque," "Queen Anne" and "Italian Renaissance." It is an entirely different affair. It means much more than appears on the surface. The French resemblance is only an incident; it may, indeed, soon pall and pass away, but the movement means that the principles which the French use are being introduced here, and these will last because they are founded on good taste, guided by common sense. Henceforth American architects are to be properly instructed before they enter upon their duties. American architecture is not to be "Frenchified," unless France can dominate the fashions of the world in building by her taste and skill, as she has dominated them in dress. The movement means that our architects of the future will apply to the art in this country the same logical reasoning, and that they will have the same careful preparation for the work that helps the Frenchman to lead the world in the fine arts. It also means that in the future the whole body of American architects are to work together along the same lines — to think in the same style. Thus we are about to enter upon a course which will make possible the evolution of a national style of our own, or perhaps enable us to set the fashion for the world.

*Paper read at the Second Annual Convention of the Architectural League of America, Chicago, June 7, 8 and 9, 1900.

"INDIGENOUS AND INVENTIVE ARCHITECTURE" FOR AMERICA.*

BY ELMER GREY, OF MILWAUKEE.

ONE of the purposes of this organization, as expressed in your constitution, is "to encourage an indigenous and inventive architecture, and to lead architectural thought to modern sources of inspiration."

In commenting upon the manner in which such purpose shall be attained, in the hope that my point of view may not be without some value, I shall assume that the indigenous and inventive qualities in our architecture will, when obtained, appear in its style. Next I propose to indicate, as clearly as I am able to, the nature of this quality called style; and then I shall take up the words "indigenous" and "inventive" in their order and attempt to show how, in my opinion, we can best go about to attain to an "indigenous and inventive architecture" in America.

The nature of an architectural style is closely akin to the nature of the personal style of an individual. In the case of the individual it is, of course, the result of his continued endeavors to improve his character. In doing so he does not ape some one else, neither does he discard the example of heroic types that have lived before him, or who are living in his own time. He attempts to discover the laws which ruled or rule such lives and endeavors to follow similar laws in arranging his own conduct. In much the same way is style in architecture evolved. We are not to copy past styles, neither are we to consider them useless as modern sources of inspiration. We are to try to discover the laws which governed their success, to discern how those laws should be modified to suit existing conditions, and then to apply them in the solution of our own problems. The result will be a beauty, the exact nature of which we may not be able to define, but, like the quality in a man of which he is unconscious, but which others feel to be his personal atmosphere or style, it will be all the more vital and all the more precious because defying analysis.

In attempting to discern the modifications to be made to the laws which governed the success of past styles, we are to consider,

*Paper read before the Second Annual Convention of the Architectural League of America at Chicago, June 8, 1900.

first, our increased complexity of material requirements over those of past ages, as are brought about by an advanced social condition, and the means of satisfying such increased demands afforded us in improved methods of construction and in new forms of building materials. We are also to consider that, in all ages, artists have drawn upon the work of their predecessors in seeking for inspiration, and that we are particularly fortunate in having more of such precedent to draw from and in being provided, through the art of photography and through facilitated travel, with much readier means of access to it. These are some of the considerations which should be incorporated as modifications of the laws which governed the success of past styles and of the laws which we are to apply as aids in evolving a style of our own.

Now, how can we best go about to attain to an "indigenous architectural style" in America? What should be our sources of inspiration in aspiring to it? Are we, in seeking for them, to expect that they will appear only in things which refer to a building's external adornment? And even so, would we, in an appreciation of the beauty of all the architectural ornament of other times and of our many facilities for enjoying it, be likely to express such appreciation in our art did we reject as sources of inspiration all things not American? Surely not. The sources of inspiration for an indigenous style of American architecture are not thus limited. Style is *not* the external adornment of a building; it is the vital quality of it which has resulted from conditions inherent in its making and which include situation, cost, material requirements, the constructional means available for meeting those requirements and the ornament with which it was thought fitting to clothe it. And the modern sources of inspiration for an indigenous style of architecture in America lie in a perception of the possibilities of the sites of our structures, in a knowledge of the most advantageous method of disposing the money available for their erection, in the insight which shall discern the vital offices buildings should fulfil and the manner in which they should fulfil them, in the familiarity with the building methods and building materials best adapted to accomplish such fulfilment; and finally in *all* things which suggest the forms of ornament most fitting for the purpose of adorning our structures.

And now how can we have an "inventive" architecture for America — that is, a new architecture; one that did not before exist; an architecture that shall be not only distinctively American in its style, but that shall also be new in its style? In an address before the Boston Architectural Club in October, 1893, Mr. Robert D. Andrews said: "I think it is the custom nowadays to put our conscious effort in the wrong place in the treatment of art. We put it at the end, when it ought to be at the beginning. We elaborate our superstructure, but treat the foundations as of little account." I believe that custom still prevails. The poets never tire of calling our attention toward the unity of life, toward the intimate relation all living things bear to one another, and toward the fact that this relation is a far more intimate one than we almost always feel it to be. Scientific research in all its ablest conclusions emphasizes the same point, insists upon the oneness of all nature and of all life; upon the fact that each plant in nature is not a self-dependent organism, but that its health and its life is governed by a force which controls and sustains all living things; upon the fact that a man is not an independent organism, but that, whether he is conscious of it or not, his fortunes are governed by a higher ambition than his own, and that, though he is given free will to choose between the good and the bad, his final destiny will rest upon obedience or disobedience to physical, moral and spiritual laws over which he has no control.

Now, art — that is, living art, true art, art that is not merely a thing of dead forms and formulæ — is one of the most potent expressions of human life. It is the conservation culminated in material form of all the artist has had of knowledge, of skill, of experience, of character; and it is subject to the same laws which govern life, and is a part of the same great unity; so that, by ascertaining how those laws operate in the production of new things, of inventive things in nature, or in life, we shall also see how they operate in the creation of new things in art. In nature we find that a plant produces in leaves, flowers and fruit only that which it has been able to draw in another form from the earth, the sun and the air, and that its perfection and distinction of type is directly dependent upon the success with which it obtains such nourishment in qualities and quantities suited to its particular needs. And in life we know that a man can give out only that which in another form he has previously taken in; and that the distinctness of his individuality and the value and amount of his productiveness will directly depend upon his knowledge of the sources of power which best sustain him, and upon his obedience to the laws which govern his nature.

And so it is in art. For the artist is not an independent worker having supreme control over the quality and number of his creations. He is a part of a divine order of life from which all his efficiency springs, and the originality and sustained excellence of his work depend upon the degree to which he becomes conscious of his relation to that order, and upon his recognition of and obedience to its laws in their application to his life. Now the application of universal law which governs the life of an individual artist, each artist must discover for himself through the process of living, but some of the laws themselves in their wider bearing upon all artists' lives may here be briefly enumerated. The artist then is first a man and is to know himself and the world; that is, he is to recognize the natural equipment for work with which he has been endowed, the degree and nature of its power and also its limitation; and he is to try to discover the place it should occupy in the world's entire economy. As a man he is also to recognize the importance of the physical side of his being and is to see that it be kept in the highest condition of efficiency for sustaining the work of his brain.

Then the artist is a member of a social body, and, if his work is to meet the highest demands of that body and to satisfy its best taste and judgment, he must obey the moral laws which require that he place himself in sympathy with that body. And herein enters the subject of compensation, for as a member of a social body the artist will increase in every possible way his own power for usefulness and good — and the power which rests in the wise use of money is one not to be ignored. On the other hand, if his work is to satisfy his own conscience and to secure him the largest degree of self-development, as well as to bestow the greatest benefit upon his client and to accord with the highest public welfare, he will not place pecuniary gain higher in the scale of values than he will excellence in the quality of the work he puts forth.

And now we come to the spiritual laws governing the life of an artist. We readily recognize the operation of physical and moral laws in our work, but we have yet to realize more fully that the artist is also a part of a universal spiritual order from which beauty of the highest kind has always come, and that if he is to produce a new beauty, an inventive beauty, which shall have a real and enduring charm, he must first absorb in other forms that which he creates. For beautiful things of lasting quality in architecture and in all the arts are not tricks of clever fancy which some fortunate ones may discover; they are the result of an assimilation of many kinds of order, and of beauty, and of truth, into the soul of the artist, where they undergo an unconscious process of transmutation into the creations which his imagination brings forth and which his knowledge, his skill and his character shape into new material form. He may obtain this nourishment from all sources which he finds will enrich him; from nature, from human experience, from religion, from literature, from painting, from the architecture of the past. But whatever sources he selects should be capable of refreshing him continuously. For the artist is constantly spending his vitality in creative work, and so must continually renew it. Both operations are equally important parts of a creative process and should be equally instinctive habits of the artist's life. They are analogous to the workings of nature in her method of giving birth to all living things, and such instinctive habits have always been those of the men of creative genius through whom all true art has been evolved.

Now, the architectural style of a country is the result of prolonged endeavor on the part of architects to erect buildings which shall accord with the best taste and with the soundest judgment of a people, and though the endeavors of those architects may often be thwarted and the accomplishment of their purpose seem at times a long way off, a higher power than their own will guide the course of events and a mightier destiny than any private or public ambition will finally determine the quality and the permanence of the country's architectural style. Important movements in architecture, such as the co-called Romanesque of Richardson, occasioned by the influence of creative men of exceptional individuality, may prevail for a while. The demands of unhealthful social conditions such as inordinate accumulations of wealth by classes of people who lack corresponding degrees of culture may result in the vulgar and ostentatious over-adornment of their buildings. But the architecture of a country which will be truly representative in style, and which will endure with a lasting beauty, will voice the highest ideals of its people and will spring from the hearts of conscientious men who have accomplished the architectural expression of its noblest national life.

The attainment of such an architecture involves a process of growth which can not be hastened. It requires a condition of wide and deep culture in the people of a country and a corresponding degree of culture in its architects; and though we have such culture in this country, either the reconciliation between the people who possess it and the forms through which it is trying to find architectural expression is not complete enough to point definitely toward the qualities which distinguish an architectural style, or the intangible nature of style prevents our recognition of as much of one as we may have. Perhaps, unbeknown to us, it is taking form in the many noble architectural monuments that have been and are being built by contemporaries. For all architectural beauty which is natural and vital to the best American life will contribute to the growth of an indigenous and inventive American architecture.

To further the growth of such an architecture in every possible manner should be our ambition; our methods should correspond with the noblest methods of men who are working for the benefit of mankind in other walks of life, and our hope of success should lie in a consciousness of our relation to the divine Source of all life, of all growth and of all accomplishment.

R. H. ROBERTSON, who designed the highest structure in New York, in a contribution to the *Independent* on "Skyscrapers," says that while every year there is more fireproofing and less fuel, and the steel structure gives strength as well as economy of space, that the elevator problem, even in the present high buildings, has become a most difficult one, and he thinks 150 feet on wide and 100 on narrow streets quite high enough. The craze for tall buildings, in his opinion, is dying out, and we will not see the forty-story building that has often been predicted, in this generation at least.

THE YOUNG MAN IN ARCHITECTURE.*

BY LOUIS H. SULLIVAN.

IT is my premise that the Architectural League of America has its being in a sense of discontent with conditions now prevailing in the American malpractice of the architectural art; in a deep and wide sense of conviction that no aid is to be expected instinctive feeling that, through banding together, force, discretion from the generation now representing that malpractice; and in the and coherence may be given to the output of these feelings which are, in themselves, for the time being, vague and miscellaneous, however, intensely they may be felt.

Did I not believe that this statement substantially represents the facts, I should be the last to take an interest in your welfare,— I would be indifferent concerning what you did or what you did not.

That you have abundant reason for discontent needs no proof: let him read who runs through the streets.

That you have cause for discontent is evident. That you should *feel* discontent gives one a delightfully cynical sense of shock, and a new-born desire to believe in the good, the true, the beautiful and the young.

American architecture is composed, in the hundred, of ninety parts aberration, eight parts indifference, one part poverty and one part Little Lord Fauntleroy. You can have the prescription filled at any architectural department-store, or select architectural millinery establishment.

As it is my desire to speak from the view point that architecture should be practiced as an art and not strictly as a commercial pursuit, and as I am assuming that you agree with me in this respect, we may now pertinently inquire wherein does this American architecture differ from the architecture of the past?

It differs in little, if in anything, provided we except the few great epochs.

Human nature has changed but little since the time Man was the slaughterer or the slaughtered of the great white bear.

Seldom, in the past, has Man thought of aught but war, which menaced his life; religion, which menaced his soul; hunger, which threatened his stomach; or love, which concerned his progeny.

From time to time this tempestuous human sky has calmed, for a divine moment, and the glory of man has shone forth upon a fertile land. Then came again the angry elements,— and the sun departed.

This, in brief, is the recurrent history of man from the beginning. You may change the values in the formula to suit the epoch, the century or the generation.

Ninety-nine years of the hundred the thoughts of nine hundred and ninety-nine people of the thousand are sordid. This always has been true. Why should we expect a change.

Of one hundred so-called thoughts that the average man thinks (and thus he has ever thought), ninety-nine are illusions, the remaining one a caprice.

From time to time in the past, these illusions have changed their focus and become realities, and the one caprice has become an overwhelming desire.

These changes were epoch-making.

And the times were called golden.

In such times came the white-winged angel of sanity.

And the great styles arose in greeting.

Then soon the clear eye dimmed.

The sense of reality was lost.

Then followed architectures, to all intents and purposes quite like this American architecture of today:—

Wherein the blind sought much discourse of color.

The deaf to discuss harmonics.

The dry of heart twaddled about the divinity of man.

The mentally crippled wrought fierce combats in the arena of logic.

And so it has come about that the white-winged angel has been on a far journey these six hundred years.

Now, insisting for the moment, in spite of the hierarchy, that this white-winged absence is of gentle sex, I entreat your close attention:—

Let radiant and persuasive Youth lure her back again to earth!

For that she hovers in the visible blue of your firmament I can prove to you beyond a gossamer of doubt.

That she awaits with eager ear the spring-enthralling voice of adolescence, the clear sweet morning-call of a pure heart, the spontaneity and jocund fervor of a bright and winning mind, the glance of a modest and adoring eye!

That she awaits.

That she has so long awaited.

That she can not make herself first known to you,—

Alas, 'tis of her enchantment that she is invisible and dumb!

Perhaps this is enough of poesy —

Let us say, enough likewise of the prevailing cachophony: of

The howling of the vast and general horde of Bedlamites.

The purring of the select company of Ruskinites.

The gasping of the Emersonites.

The rasping of the Spencerites.

The moaning of the Tennysonites.

The whimper of the æsthetes.

The yowling of reformers.

The yapping of strenuous livers.

The rustle of the rustlers.

The hustle of the hustlers.

The howl of the taxpayers.

And the clang of the trolley car:—

All, "signs, omens and predictions" of our civilization.

We are commanded to know that there is much of mystery, much of the esoteric, in the so-called architectural styles. That there is a holiness in so-called "pure art" which the hand of the Modern may not profane.

So be it.

Let us be the Cat.

And let the pure art be the King.

We will look at him.

And we will also look at the good king's good children the great styles,

And at his retinue of bastards, the so-called "other styles."

There is, or at least there is said to be, a certain faculty of the mind, whereby, the mind or the faculty, as you choose, is on the one hand enabled to dissolve a thing into its elements, and, on the other hand, to build up these or similar elements into the same or a similar thing. This process is, I believe, called Logic; — The first operation going by the name, analysis, and the second, synthesis. Some men possess the half-faculty of separating; others the half-faculty of up-building. When the whole faculty exists in one man, in a moderate degree, he is said to be gifted. When he has it in a high degree, he is said to be highly gifted; and when in the highest degree he is called a genius or a master mind. When a man has neither the one half-faculty nor the other half-faculty he is mentally sterile.

I fear lest the modern architect be placed in this category, by reason of his devious ways.

Let us suppose ourselves, nevertheless, moderately gifted and apply our analysis to the great styles:—

Presto,— dissolve!

We have as residuum, two uprights, and a horizontal connecting them.

We have two bulky masses and an arch connecting them.

Revolve your arches and masses and you have a dome.

Do the trick a few times more with a few other "styles" and you have the *Elements of Architecture.*

We approach in the same way a master mind,—and all speedily disappears,— leaving insoluble DESIRE.

The architectural elements, in their baldest form, the desire of the heart in its most primitive, animal form, are the foundation of architecture.

They are the dust and the breathing spirit.

All the splendor is but a gorgeous synthesis of these.

The logic of the books, is, at best, dry reading; and, moreover, it is nearly or quite dead, because it comes at second hand.

The human mind, in operation, is the original document.

Try to read it.

If you find this for the moment too difficult and obscure, try to study a plant as it grows from its tiny seed and expands toward its full fruition. Here is a process, a spectacle, a poem, or whatever you may wish to call it, not only absolutely logical in essence, because exhibiting in its highest form the unity and the duality of analysis and synthesis, but, which is of vastly greater import, *vital* and *inevitable:*— and it is specifically to this phenomenon that I wish to draw your earnest attention,— if it be true and I sincerely hope that such is the fact, that you wish to become real architects, — not the imitation brand. For I wish to show to you, or at least to intimate to you, how naturally and smoothly and inevitably the human mind will operate if it be not harrassed or thwarted in its normal and instinctive workings.

Some day, watch the sun as he rises, courses through the sky, and sets.

Note what your part of the earth does meanwhile.

Ponder the complex results of this simple single cause.

Some year, observe how rhythmically the seasons follow the sun. Note their unfailing, spontaneous logic:— their exquisite analyses and syntheses;— their *vital, inevitable* balance.

When you have time or opportunity, spare a moment to note a wild bird, flying; a wave, breaking on the shore. Try to grasp the point that, while these things are common they are by no means commonplace.

Note any simple thing or act whatsoever, provided, only, it be natural, not artificial;— the nearer undisturbed nature the better; if in the wilderness better still, because wholly away from the perverting influence of man.

Whenever you have done these things attentively and without mental bias or preoccupation, wholly receptive in your humor, there will come to your intelligence a luminous idea of *simplicity,* and equally luminous idea of a resultant organic complexity, which, together, will constitute the first significant step in your architectural education, because they are the basis of rhythm.

There will gently dawn in your minds an awakening of something vital, something organic, something elemental that is urging things about you through their beautiful, characteristic rhythms, and that is holding them in most exquisite balance.

A little later you will become aware with amazement that this same impulse is working on your own minds, and that never before had you suspected it. This will be the second step in your architectural education.

Later you will perceive, with great pleasure, that there is a notable similarity, an increasing sympathy between the practical

*Address delivered at the banquet given at the Auditorium by the Chicago Architectural Club to the delegates and guests at the convention of the Architectural League of America, June 9, 1900.

workings of your own minds and the workings of nature about you.

When this perception shall have grown into a definite clear-cut consciousness, it will constitute the closing of the first chapter and the opening of all the remaining chapters in your architectural education, for you will have arrived at the basis of organized thinking.

You will have observed doubtless, that, thus far, while endeavoring to lead you toward a sane and wholesome conception of the basis of the architectural art, I have said not a word about books, photographs or plates. I have done this advisedly, for I am convinced beyond the shadow of a doubt that never can you acquire from books, or the like, alone, even a remote conception of what constitutes the real, the living architectural art. It has been tried for generations upon generations with one unvarying result:— dreary, miserable failure.

To appreciate a book at its just value, you must first know what words signify, what men signify and what nature signifies.

Books, taken in their totality, have one ostensible object, one just function:— namely, to make a record of Man's relation to his fellow men and to Nature, and the relation of both of these to an all-pervading, Inscrutable Spirit.

To these relations, Mankind, in its prodigious effort to define its own status, has given thousands upon thousands of names.

These names are called words.

Each word has a natural history.

Each word is not the simple thing it appears, but, on the contrary, it is a highly complex organism, carrying in its heart more smiles, more tears, more victories, more downfalls, more bloody sweats, more racial agonies than you can ever dream of.

Some of these words are very old,—

They still cry with the infancy of the race.

Therefore, should I begin by putting into your hands a book or its equivalent, I would, according to my philosophy, be guilty of an intellectual crime.

I would be as far from the true path, as I now most heartily regard most teachers of the architectural art to be.

I would be as reckless and brutal as my predecessors.

But I would not be as unconscious of it as they appear to be.

Therefore, I say with emphasis, *begin by observing*.

Seek to saturate your minds by direct personal contact with things that are natural,— not sophisticated.

Strive to form your own judgments, at first in very small things, gradually in larger and larger things. Do not lean upon the judgment of others if it is reasonably within your power to form your own.

Thus, though you may often stumble and wander, such experiences will be valuable because personal; it is far better that they occur in youth rather than in maturer years. Gradually by virtue of this very contact with things you will acquire that sure sense of physical reality which is the necessary first step in a career of independent thinking.

But strive not, I caution you, after what is called originality. If you do you will be starting in exactly the wrong way. I wish distinctly to impress upon you, that what I am advocating and what I in turn am striving to point out to you is, the normal development of your minds. That if the mind is properly nurtured, properly trained, and left free to act with spontaneity, individuality of expression will come to you as naturally as the flower comes to the plant,— for it is nature's law.

When you begin to feel the glow and stimulation of mind which are first fruits of wholesome exercise of the faculties, you may begin to read the books. Read them carefully and cautiously, — not superciliously.

Bear in mind that books, generally speaking, are composed mainly of sophistries, assumptions, borrowings, stealings, inadequate presentations or positive perversions of truth.

The author, too frequently, is posing, masquerading or ambuscading. His idea is to impress you. He himself well knows how little he has to say that can in strictness be classed as truth in his possession only.

You will soon have no trouble in discerning the exception,— and the exceptions, by their value, will conclusively prove the rule.

Later you may turn from the documents called books to the documents called buildings, and you will find that what I have said of books applies with equal force to buildings and to their authors. Soon you will be enabled to separate the wheat from the chaff.

Thus, one after the other, you may pass in review the documents called Music, Painting, Sculpture, Agriculture, Commerce, Manufactures, Government, etc.

You will find them, for your purposes, much alike.

You will, ere long, acquire an inkling of the fulness and the emptiness of these documents, if, as I advise, you keep closely in touch with nature.

When you know something more of the working of the human mind than you now know (and the day will not be long in coming, if you follow the program I am indicating), you will not be greatly surprised, when taking a backward glance, that those in high places today seemingly believe or profess to believe that the fruit need bear no relation to the tree.

You will be no more amused than I am at the psychological irony presented by the author of a callously illogical building declaring in solemn tones that it is the product of a logical mind.

You will smile with wonderment when you recall that it is now taught, or appears now to be taught, that like does not beget like:—whereas you will know that nature has for unnumbered ages and at every instant proclaimed that like can beget nothing but its like:—

That a logical mind will beget a logical building.

That an illogical mind will beget an illogical building.

That perversity will bring forth perversity.

That the children of the mind will reveal the parent.

You will smile again when you reflect that it was held in your youth that there was no necessary relationship between function and form. That function was one thing, form another thing.

True it might have seemed queer to some if a pine tree had taken on the form of a rattlesnake, and, standing vertically on its tail, had brought forth pine cones; or that a rattlesnake, vice versa, should take on the form of a pine tree and wiggle along the ground biting the heel of the passer-by.

Yet, this suggestion is not a whit queerer than are some of the queer things now filling the architectural view, as, for instance, a steel frame function in a masonry form —

Imagine, for instance:

Horse-eagles.

Pumpkin-bearing frogs.

Frog-bearing pea vines.

Tarantula-potatoes.

Sparrows in the form of whales, picking up crumbs in the streets.

If these combinations seem incongruous and weird, I assure you in all seriousness that they are not a whit more so than the curiosities encountered with such frequency by the student of what nowadays passes for architecture.

With this difference, only, that, inasmuch as the similarity is chiefly mental, it can produce no adequate impression on those who have never felt the sensitizing effect of thought.

You will remember that it was held that a national style must be generations in forming — and that the inference you were to draw from this was that the individual should take no thought for his own natural development because it would be futile so to do,— because, as it were, it would be an impertinent presumption.

I tell you exactly the contrary:— Give all your thought to individual development, which it is entirely within your province and power to control; and let the nationality come in due time as a consequence of the inevitable convergence of thought.

If anyone tells you that it is impossible within a lifetime to develop and perfect a complete individuality of expression, a well ripened and perfected personal style, tell him that you know better and that you will prove it by your lives. Tell him with little ceremony, whoever he may be, that he is grossly ignorant of first principles,— that he lives in the dark.

It is claimed that the great styles of the past are the sources of inspiration for this architecture of the present. This in fact is the vehement assertion of those who "worship" them.

Would you believe it? Really, would you believe it!

So it appears that like *can* beget its unlike after all. That a noble style may beget, through the agency of an ignoble mind, an ignoble building.

It may be true that a blooded male may beget, through a mongrel female, a cur progeny. But the application of this truth to the above instance wherein occurs the great word Inspiration implies a brutal perversion of meaning and a pathetic depravity in those who use that word for their sinister ends.

For inspiration, as I conceive it, is the intermediary between God and man, the pure fruition of the soul at one with immaculate nature, the greeting of noble minds.

To use this word in a tricky endeavor to establish a connection legitimizing the architecture of the present as the progeny of the noblest thought in the past is, to my mind, a blasphemy, and so it should appear to yours.

In truth the American architecture of today is the offspring of an illegitimate commerce with the mongrel styles of the past.

Do not deceive yourselves for a moment as to this.

It is a harsh indictment.

But it is warranted by the facts.

Yet let us not be too severe. Let us remember and make what allowance we may for the depressing, stultifying, paralyzing influence of an unfortunate education.

After all, every American man has had to go to school. And everything that he has been taught over and above the three R's has been in essence for his mental undoing.

I cannot possibly emphasize this lamentable fact too strongly.

And the reason, alas, is so clear, so forcible, so ever-present,— as you will see.

We live under a form of government called Democracy. And we, the people of the United States of America constitute the most colossal instance known in history of a people seeking to verify the fundamental truth that self-government is Nature's law for Man.

It is of the essence of Democracy that the individual man is free in his body and free in his soul.

It is a corrolary therefrom, that he must govern or restrain himself, both as to bodily acts and mental acts;— that in short he must set up a responsible government within his own individual person.

It implies that highest form of emancipation,— of liberty physical, mental and spiritual, by virtue whereof man calls the gods to judgment, while he heeds the divinity of his own soul.

It is the ideal of Democracy that the individual man should

stand self-centered, self-governing,—an individual sovereign, an individual god.

Now who will assert, specifically, that our present system of higher architectural education is in accord with this aspiration. That the form, Education, bears any essential relation other than that of antagonism to the function Democracy.

It is our misfortune that it does not.

We as a people are too youthful. We are too new among the world forces. We are too young. We have not yet had time to discover precisely the trouble, though we feel in our hearts that something is amiss. We have been too busy.

And so comes about the incongruous spectacle of the infant Democracy taking its mental nourishment at the withered breast of Despotism.

To understand it from our point of view, examine:—These are the essential points:—

We are to revere authority.

We are to take everything at secondhand.

We are to believe measurements are superior to thought.

We are advised not to think.

We are cautioned that by no possibility can we think as well as did our predecessors.

We are not to examine, not to test, not to prove.

We are to regard ourselves as the elect, because, forsooth, we have been instructed by the elect.

We must conform.

We are not to go behind the scenes.

We are to do as we are told and ask not foolish questions.

We are taught that there is a royal road to our art.

We are taught hero worship,—

We are not taught what the hero worshiped.

We are taught that nature is one thing, man another thing.

We are taught that God is one thing, man another thing.

Does this conform to the ideal of Democracy?

Is this a fitting overture to the world's greatest drama?

Is it not extraordinary that we survive it even in part?

Is it a wonder that our representative architecture is vapid, foolish, priggish, insolent and pessimistic!

Manifestly you can not become truly educated in the schools.

Ergo, you must educate yourselves.

There is no other course,—no other hope.

For the schools have not changed much in my generation; they will, I fear, not change much in your generation,—and soon it will be too late for you.

Strive, strive therefore while you are young and eager, to apply to your mental development the rules of physical development.

Put yourselves in training, so to speak.

Strive to develop in your minds the agility, flexibility, precision, pose, endurance and judgment of the athlete.

Seek simple, wholesome, nourishing food for the mind.

You will be surprised and charmed with the results.

The human mind in its natural state, not drowsed and stupefied by a reactionary education, is the most marvelously active agency in all nature.

You may trust implicitly in the results of this activity if its surroundings are wholesome.

The mind will inevitably reproduce what it feeds upon.

If it feeds upon filth, it will reproduce filth.

If it feeds upon dust, it will reproduce dust.

If it feeds upon nature, it will reproduce nature.

If it feeds upon man, it will reproduce man.

If it feeds upon all of these, it will reproduce all of these.

It will reproduce infallibly whatever it is fed upon.

It is a wonderful machine,—its activity can not wholly be quenched except by death. It may be slowed down or accelerated —it can not be stopped.

It may be abused in every conceivable way, but it will not stop, even in insanity, even in sleep.

So beware how you tamper with this marvelous mechanism, for it will record inevitably, in all its output, whatever you do to it.

The human mind is the summation of all the ages. It holds in trust the wisdom and the folly of all the past.

Beware what you do to it, for it will give you bad for your bad, good for your good,—

It is a mechanism of such inconceivable delicacy and complexity.

Man through his physical infancy is most carefully nurtured.

His delicate and fragile helpless little body is tenderly watched with all the solicitude of parental affection.

Indeed, under the law he is still a child until the age of twenty-one.

But his mind! Who cares for his mind?

After he has passed from the simple, beautiful ministrations at his mother's knee, who guards this ineffably delicate impressionable organism.

Oh, the horror of it!

Oh, ye gods, where is justice, where is mercy, where is love!

To think that the so-called science of political economy is so futile, so drugged with feudalism that it has not noted this frightful waste, this illogical interruption of the happiness of the human family, this stark, staring incongruity in our education.

That it does not perceive, in its search for the sources of wealth, the latent richness of the human mind, its immense wealth of practical possibilities, the clearly marked indications of enormous productiveness,—a productiveness sane and of vital consequence to the public welfare:—So much for a science which regards man as a mechanical unit.

It is typical in a measure of the learning we have donned as a misfit garment.

You have every reason to congratulate yourselves that you are young,—for you have so much the less to unlearn, and so much the greater fund of enthusiasm.

A great opportunity is yours. The occasion confronts you. The future is in your hands,—will you accept the responsibility or will you evade it.

That is the only vital question I have come here to put to you.

I do not ask an answer now.

I am content with putting the question.

For it is the first time that the question ever has been put squarely to you.

I ask only that you consider this:—

Do you intend, or do you not intend, do you wish or do you not wish to become architects in whose care an unfolding Democracy may entrust the interpretation of its material wants, its psychic aspirations.

In due time doubtless you will answer in your own way,

But I warn you the time left for an answer in the right way is acutely brief.

For young as you are, you are not as young as you were yesterday,—

And tomorrow?

Tomorrow!

SECOND ANNUAL CONVENTION OF THE ARCHITECTURAL LEAGUE OF AMERICA.

"THE THREE GRACES."

THE second convention of the Architectural League of America was held in the Fullerton hall of the Art Institute, Chicago, on June 7, 8 and 9. The president, Albert Kelsey, of Philadelphia, occupied the chair; H. W. Tomlinson, of Chicago, secretary. About thirty-five delegates, representing twelve architectural clubs and societies, and one hundred visitors, being present.

Roll of voting delegates, visiting delegates and local members:

Chicago: John K. Allen, Van Wagner Alling, A. S. Alschuler, John D. Atchison, Frank S. Baker, Francis M. Bartolomae, Edgar S. Belden, Jules B. Benedict, Adolph Bernhard, A. C. Berry, Theo. L. Blake, Robert E. Bourke, Herbert B. Briggs, A. G. Brown, Edward S. Bushnell, Edgar B. Cahn, Edgar Cameron, Charles A. Carr, Myron H. Church, Edward C. Clark, Robert Clarke, George W. Coffman, Rogers M. Combs, Charles A. Coolidge, Paul Cornell, Jr., G. V. Dauchy, Frank L. Davis, Arthur R. Dean, George R. Dean, John R. Dillon, Thomas A. Dungan, N. Max Dunning, H. W. J. Edbrooke, John M. Ewen, William K. Fellows, Louis A. Ferguson, John B. Fischer, James L. Fyfe, Thomas G. Gage, F. M. Garden, Hugh M. G. Garden, W. D. Gates, O. Giannini, Stephen C. Gladwin, Alfred H. Granger, Walter B. Griffin, Caspar Gruenfeld, Clarence Hatzfeld, G. P. Heinz, E. C. Hemmings, Arthur Heun, Francis J. Hill, E. A. Hoepner, Henry K. Holsman, Frederick S. Hunt, Myron H. Hunt, Paul Hyland, E. E. Insley, W. L. B. Jenney, Frank Jobson, Morris O. Johnson, John H. Kelley, E. Greble Killen, Walter H. Kleinpell, H. C. Knisely, Herman C. Lammers, Louis A. Lang, Samuel H. Levy, John Lilliskau, Robert S. Lindstrom, Edmund Cook Little, Joseph C. Llewellyn, Birch Burdette Long, Emil Lorch, Oscar B. Marienthal, Herman L. Matz, Max Mauch, Robert Craik McLean, Joseph A. Miller, Louis J. Millet, Burton E. Morse, Paul E. P. Mueller, Louis Muller, Jr., Edward O. Nelson, Adolph Neubauer, Robert Thorne Newberry, George C. Nimmons, James William Pattison, Dwight Heald Perkins, Frederick W. Perkins, John Phillips, D. G. Phimister, E. F. Pierce, Fred Pischel, H. B. Prosser, D. V. Purington, Lorin A. Rawson, Theo. F. Reese, Arthur Rouleau, Richard E. Schmidt, R. O. Schmidt, Emil H. Seaman, Edgar F. Seney, John Sheblessy, Gen. William Sooy Smith, R. C. Spencer, Jr., Oscar Spindler, Adolph Stauder, Henry C. Starr, Meyer J. Sturm, Louis J. Sullivan, Lorado Taft, Henry W. Tomlinson, Henry Torgenson, George M. R. Twose, Joseph Twyman, Ivan Viehe-Naess, Hermann Von Holst, W. W. Wade, J. Nelson Watson, Robert Bruce Watson, Vernon S. Watson, Fritz Wagner, Edwin D. Weary, P. J. Weber, D. R. Wells, William R. Wendland, J. A. White, Melville P. White, A. L. Wilcox, August C. Wilmanns, C. M. Winslow, Stephen M. Wirts, Arthur Woltersdorf, Thomas R. Wyles, Albert G. Zimmerman, Hugo H. Zimmerman.

Binghamton, New York: Edward Vosbury.

Boston: Warren J. Manning, Arthur D. Rogers.

Buffalo: W. W. Wade.

Detroit: A. Blumberg, Emil Lorch, George H. Ropes.

Photo by Robert Craik McLean

R. M. Combs, Chicago. A. E. Skeel, Cleveland. H. B. Briggs, Cleveland. E. G. Garden, St. Louis. E. A. Hoeppner, Chicago. Emil Lorch, Detroit. S. C. Gladwin, Cleveland. G. H. Ropes, Detroit. G. F. Rowland, Pittsburg. Stenographer of the convention.
N. Max Dunning, Chicago. Gustav W. Drach, Cincinnati. W. D. Benes, Cleveland. C. T. Ingham, Pittsburg Frank Upman, Washington. F. M. Garden, Chicago. Albert Kelsey, Philadelphia.
C. Hatzfeld, Chicago. Prof. N. C. Ricker, Univ. of Ill. J. C. Llewellyn, Chicago. Prof. N. A. Wells, Univ of Ill. Elmer Grey, Milwaukee. Julius Harder, New York. Oscar Enders, St. Louis.

REPRESENTATIVE DELEGATES TO ARCHITECTURAL LEAGUE OF AMERICA CONVENTION 1900.

Cleveland: W. D. Benes, Herbert R. Briggs, Stephen C. Gladwin, Albert E. Skeel.

Cincinnati: Gustav W. Drach, J. W. McLaughlin, A. W. Hayward.

Indianapolis, Indiana: C. A. Wallingford.

Marshalltown, Iowa: J. H. Prescott.

Minneapolis: C. M. Loring.

Milwaukee: Elmer Grey, W. H. Schuchardt.

New York: Julius Harder, William E. Stone.

Pittsburg: Charles T. Ingham, George W. Rowland, Oliver O. Page.

Philadelphia: William C. Hays, Albert Kelsey, Adin B. Lacey, Herbert C. Wise.

St. Louis: Edward G. Garden, Ernest Helfenstellar, William B. Ittner, Ernest C. Klipstein.

Toronto, Canada: J. P. Hynes.

University of Illinois, Urbana: Prof. N. Clifford Ricker, Professor Temple, Prof. N. A. Wells, Professor White.

Washington: Frank Upman.

Joseph W. Llewellyn, president of the Chicago Architectural Club, opened the first session and addressed the convention, welcoming the delegates, and in brief and forcible words outlined the progress made and congratulated the league in its great objects and the many ways in which its influence was being felt in the architectural growth of the country. Albert Kelsey, president, replied, thanking the club for its cordial welcome by its president and stated several ways in which the league had been recognized by architectural societies abroad and at home.

The voting delegates were announced by the Committee on Credentials as follows: Cincinnati, Gustav W. Drach; Detroit, George H. Ropes; New York, Julius Harder; Philadelphia, Adin B. Lacey; Pittsburg, Charles T. Ingham; Toronto, J. P. Hynes; Washington, Frank Upman; University of Illinois, Professor Temple; St. Louis, Edward G. Garden; Cleveland, W. D. Benes; Chicago, Joseph C. Llewellyn.

Herbert B. Briggs, of Cleveland, offered the treasurer's report:

Total receipts	$465.00
Total expenditures	422.49
Balance	$ 42.51

An auditing committee was appointed on treasurer's report, consisting of one delegate from each club of the league: Cleveland, Stephen C. Gladwin; Chicago, Edgar S. Belden; Cincinnati, Gustav W. Drach; Detroit, George H. Ropes; Architectural League of New York, William E. Stone; Philadelphia, Adin B. Lacey; Pittsburg, Charles T. Ingham; St. Louis, Ernest Helfenstellar; Toronto, J. P. Hynes; Washington, Frank Upman; Urbana, Professor White.

Among the communications that were read by the secretary was a letter from the secretary of the American Institute of Architects, inviting its members to attend the next convention of the Institute. On motion a vote of thanks was passed to the Institute for its proffered courtesy.

A somewhat irrelevant discussion of the motto adopted and used by the Executive Committee—"Progress Before Precedent"—was indulged in on the report of the Executive Committee. It was shown that it was simply a motto adopted by the Executive Committee after the first and before the second convention, and had not been adopted by the league as its motto. After disapproval of the action of the Executive Committee in making the *Architectural Annual* the official organ of the league, by a vote of ten clubs to one the report of the Executive Committee was approved.

The following report from Cass Gilbert on municipal improvement was received:

Mr. Henry W. Tomlinson, Secretary A. L. A.:

As requested by Mr. Kelsey in a recent letter, I would report as chairman of the Committee on Municipal Improvement as follows:

The very recent appointment of the committee has made it impossible to organize, or, in fact, to call a meeting thereof. No report of the committee, therefore, can be made, but as chairman of the committee I venture to submit the following suggestions in lieu of a report: That this committee could find a field of action needing its attention in every city in the United States. In many of our cities there are organizations having similar objects in view — civic leagues, municipal improvement societies and the like. Communication should be established with these societies and coöperation secured. It is believed that the league as a national body can work more effectively through local societies already established than by independent effort, and in return can give moral support and effective aid and direction to the efforts of such societies. I recommend that we seek the coöperation of labor organizations, as we find in them a great body of citizens who would most directly share in the benefits of the movement we favor, both in the works incident to the improvements and in the enjoyment of them afterward. Such an improvement inures especially to their benefit, and they could not be slow to appreciate this fact.

A special effort should be made to encourage the development of municipal improvements in cities of moderate size; cities, for instance, of a population of from 50,000 to 300,000 people. This might be done by inviting the special study of the plans of such cities, with papers and plats or sketches showing what might be done within a reasonable expense; how the natural beauties could be preserved, how focal points of interest could be created, how development could be intelligently wrought out on a general plan along the lines of the natural growth of the place in question; and to this end that a number of papers, plats and sketches be prepared by different persons working separately on the problem under similar conditions.

In some of the smaller New England towns the office of "Forester" has been established, his duties being to promote and direct the planting of trees and shrubbery on public highways and to protect and develop the forestry and other natural objects of beauty within his community. Such work should be encouraged all over the country, particularly in our smaller Western towns, where no effort in this direction is now made.

I regret that the committee can not submit a more formal or extended report, but offer the foregoing for your consideration.

Yours respectfully,
CASS GILBERT, *Chairman.*

Mr. Tomlinson, as chairman of the Committee on Exhibition Circuit, reported upon the exhibitions as held and recommended that next year the committee consist of one member from each club.

Mr. Perkins read his report in regard to coöperation with the similar committee of the American Institute of Architects, R. Clipson Sturgis, chairman, and read the report of that com-

mittee and the answer sent by his committee proposing a joint conference.

Julius Harder, chairman of the Committee on Code Governing Competitions, stated that it had been endorsed by Cleveland, Cincinnati, Chicago, Detroit, New York, Texas, Pittsburg, St. Louis; also by Sculpture Society and Society of Mural Painters and the American Institute of Architects.

Adjourned.

SECOND SESSION.

After roll call of club representatives and also of delegates, all clubs except New York being represented, the report of the Auditing Committee was read by Mr. Lacey and accepted.

Mr. W. B. Ittner, of St. Louis, chairman of the Committee on Club Organization and Management, read the following report:

St. Louis, June 6, 1900.

Mr. President and Gentlemen of the Convention,—Your Committee on Club Organization and Management has made a number of deductions from the experience of our allied clubs, which are respectfully submitted, with the hope that they will prove of value to the older organizations as well as a safe guide to the beginners.

Without exception, we have all passed through an experimental or grouping period of varying duration and perplexity before reaching the goal of solid and substantial existence. That we may profit by this experience is one of the resultants of our allied forces.

You must realize the difficulty of formulating anything but broad and liberal suggestions, as local conditions must govern to a large extent.

1. We seem to be unanimous in vesting the management of the club in a board of managers or Executive Board consisting of the officers, president, vice-president, secretary and treasurer and two or more members at large. This board in most cases is vested with unlimited power in covering the appointment of the committees, the laying out of the programme for the year's work, the arrangement of all lectures and social functions, and the annual exhibition. In fact, the success of the club's work for the year rests fairly upon their shoulders and cannot be easily shifted. With a judicial selection among the older members, your committee deems this method the most likely to result in an energetic and profitable management; in fact, a spirit of friendly rivalry will spring up between successive boards as to the most successful administration and exhibition.

2. The club should endeavor to extend its membership to all draftsmen within its reach; not, however, without requiring some evidence of ability, such as a drawing, a paper on architectural subject, or proof in some form to show a reasonable amount of ability. The club is not to be regarded as a school to teach the rudiments of architecture, but rather as a place for mutual counsel to those who have already acquired these rudiments. An effort should be made to dignify the club by enrolling in an appropriate class of membership those who are deeply interested in architecture and skilled in its kindred arts. Also those most active and interested in municipal art and improvements. Under no circumstances should quality give way to numerical strength.

3. The dues should be placed at the smallest amount enabling the club to meet its legitimate expenses. Large dues will make membership prohibitive to the younger men, and these it is most desirable to reach.

4. Affiliation with kindred organizations is a phrase which occurs in a majority of the reports, and in all instances it is evidently the intention of the member to give the impression that such affiliation has been of varying benefit to themselves. This suggestion is one your committee feels is well worthy of endorsement.

5. We are all agreed that the function of the architectural club is not that of the architectural school; nor is it to fix professional ethics. The efforts of the club should be directed toward mutual help and advancement in the profession — to the teaching of honorable practice and methods and the advancement through all legitimate means of architecture and its allied arts to a perfect understanding of ourselves and each other and the banishment of professional jealousy, so that in the end we may live in perfect harmony, advancing to a man our much loved profession.

Respectfully submitted,
W. B. Ittner and A. B. Lacey.

The chair called for reports from the several clubs in the league.

W. B. Briggs read the report of the Cleveland Architectural Club.

Gustav W. Drach read the report of the Cincinnati Chapter of the American Institute of Architects.

Birch B. Long read the report of the Chicago Architectural Club.

Mr. Ropes read the report of the Detroit Architectural Club.

Julius Harder made a verbal report for the Architectural League of New York.

Mr. Wise made the report of the T-Square Club, of Philadelphia.

Charles T. Ingham read the report of the Pittsburg Architectural Club.

(Postponed reading reports in order to read papers.)

Mr. Hays, of Philadelphia, read a paper on the T-Square traveling scholarship.

The chair introduced Mr. Elmer Grey, of Milwaukee, who read a paper upon "Indigenous and Inventive Architecture," by referring to "the man who, above all others, has stimulated us all by the most vital thought in architectural expression — Mr. Louis H. Sullivan." (Printed on page 36.)

Mr. Grey's paper was well received and the president then introduced Mr. Sullivan, in saying that "his letter to the society at the Cleveland convention was the corner-stone of our organization."

Mr. Sullivan responded to the request of the president and gave such expression of his belief along natural lines as seemed to further inspire his listeners and further advanced the strong hold he has upon the admiration of all draftsmen, as follows:

Mr. Sullivan: Mr. President and Gentlemen of this Convention,—Your president is quite right in saying that I am no doubt taken by surprise. I came here as a listener and for the purpose of filling my mind with the many apt and appropriate thoughts given expression to by some of the members. I have listened with intense interest and pleasure to the remarks of Mr. Grey, and they have impressed me as being in the highest degree thoughtful and conservative, and should have the most elevating influence upon the minds of architects. I do not know that I could add much of anything to his specific and practical suggestions. The spirit underlying this work is one concerning which for the past seven or eight years I have engaged my thoughts, all along the lines which are expressed in his paper. From the time I knew the cow in the pasture and the pine tree which stood aside of the cow, I have felt there was something in nature expressing the sentiment of identity. When at three years of age I saw a storm dashing the waves over the rocks at Cape Ann, it left an impression which at that time I could not analyze. I realize it now, but I did not realize it then, that it was the Infinite spirit working in material forms as expressed in the form of that storm. Mr. Grey has spoken of inspiration; how he realized the solemnity of it, and what it means. It occurs to me he has not dwelt upon that subject as fully as he might have done, though it must be borne in mind that not sufficient time was at his disposal to exploit to the fullest extent what he may have had in his mind. We read a great deal in the books about inspiration, so much so that we have become somewhat dulled as to the intensity of its being. You can search for this inspiration, and while searching through the various forms of inspiration for the source of them, you will eventually come to the conclusion that the final source of all inspiration lies in the inscrutable secrets which pervade all nature and all mankind. In seeking for an analysis of it it may be expressed in typical words, which will lead you to investigate it as being the inmost quality of man himself. It emanates from the lowest stage of his being and advances until we arrive at the simple unchangeable quality in him which we call the soul. Man outside of himself perceives that which exists, or that which he believes to exist. He finds, if he will continue his investigation of this law of nature, that there are two laws and identical rhythms. While the scientist may think of thousands upon thousands of such laws the fundamental rhythms of nature are the rhythm of growth, rela-

"PROGRESS."

tive to the upbuilding of the material world, and the rhythm of decadence, referring to the decline of life to the final place whence it came. You may search for others but you will find nothing beyond this. You will find that life and death, or growth and decadence, are progressing simultaneously in the rhythmetical balance. You will find that the source of this balance, the physical influence working there, the physical organism, is precisely the source of what we call the source of inspiration. What we find in nature we find precisely in the human mind. We find through all its evolution, through all its phases, small and great, these two identical rhythms of growth and decadence, and we find it precisely in the same sense that the Infinite spirit stands externally to us, so that the soul of man stands as a balance between the forces of growth and the forces of decadence. It would be a long story to carry this suggestion into the final evolution it will reach. I can not attempt it. I would merely suggest to you what will arise from this suggestion. The historical styles in themselves are absolutely without value as such and will not bear analysis. They were the expression of certain men who lived at a certain time. If these men, who lived at such times, were noble-minded and of noble spirit and heart, their work is noble. If their minds were degenerated their work is degenerated. All these qualities you will find depicted in the architecture of the past, running from the highest to the lowest, from the most noble to the most degenerate. The form in which these thoughts or feelings, or the lack of thought or feelings, as they are disclosed, have nothing to do with the case when fundamentally considered. As Mr. Grey has truly said, the style is the evolution, if there be nothing other than the expression, of its personality. If three men happened to think and feel something alike, the work of those three men will appear something alike. The same can be said of a thousand men acting and feeling the same way. That is practically all that can be said relative to the consideration of the national style as applied to the individual work. What counts, what is final and of consequence is the individual. This has always been true, is true now and always remains true. What the individual thinks and feels makes him either a valuable or valueless member of the age in which he lives. If any one supposes that by study, however reverent or serious it may be, of the spirit in which the past expresses itself, he can make himself such valuable member, he is wofully mistaken. It may be true that he regards those expressions with reverence because he regards all expressions of the mind with reverence. It has been suggested by Mr. Grey, by virtually relinquishing all the distinct forms of those styles we might finally reach a definite expression of our own. I see no reason why that would not be the result. There can be nothing else. A form which represents one state of feeling may not apply to another state of feeling. As,

for instance, take the style of Francis I., it will not apply to the present age, nor conform to our present national feeling. You have around you, it seems to me, a national life marvelous enough to inspire anybody. Outside of the field of nature and the spirit underlying it, I see no reason why any one could possibly ask for a greater field and source of inspiration than is found in America. The difficulty is he will not be in sympathy with it. The same difficulty is experienced in other forms of so-called American art. What does the American painter do? He goes to Holland and paints regardless of true art and paints what are called beautiful pictures of that country, but what has all this to do with America? What use have we for such a man? How does he help us. Does he express our sympathies? Not at all. The fact that he pursues such a course, rightfully considered, may be regarded as acts done in the lights of political economy. He is acting upon a principle that is radically wrong. It all constitutes a waste of energy. The great life of the Western plains has passed away forever. It is too late now to recall it in the interest of our national life. This representation of the life and spirit of the West has in it absolutely nothing concerning which the painter ought to be concerned. Had the painter been brought up to act in the spirit I am defending now, and had he been taught to study his own surroundings, and the peculiarities of his own people — though he may have been satisfied with what he has done — and if he had seized upon that which was vital instead of devoting his efforts to the past, he would have contributed what is far more valuable, but as it is our successors will feel more deeply than we do today what our loss has been; yet that has been the chief use of the painter in the past. Likewise let us suppose for a moment, if possible to suppose, an architect, filled with the same spirit, influenced by the want of sympathy, and under certain circumstances should build the same house in New Orleans that he builds in St. Paul, the people of New Orleans occupying such a structure would find it to be exceedingly uncomfortable. The first effort should be to adapt it to the comforts of the people with reference to the place where they live. What has style to do with it? This thought may be carried all through the discussion we have before us. What is the use of talking about books or about the styles we have passed. We have before us a simple plan. Examine any ordinary building with a little care and you will find it has the expression of one idea, solely and organically unfolding itself to the smallest detail. Therefore, if I talk about books or style what will we gain by ignoring the fundamental law of development. A moment's reflection and serious thought will fill you with the correctness of the idea contended for. I know of no reason why that should not be the true idea; that architecture is the true expression of our lives. I am not opposed to books or schools in any sense of prejudice, but I am opposed to them because I believe they are essentially a waste of energy. We can do very much better elsewhere. We can get truer and more beautiful results, because when we reach the point of what nature indicates to us we are educated for life; our life becomes an unfolding of that suggestion, and that will continue indefinitely so long as man lives. (Great applause.)

Secretary Tomlinson read a paper by A. B. Trowbridge, of Cornell University, on "The Education of the Architectural Student."

Frank Wright read a paper on "The Architect." He prefaced his excellent paper by the remark that "after listening to the master it hardly seemed proper to listen to the disciple," Mr. Wright having been under Mr. Sullivan's special direction for many years before commencing practice.

THIRD SESSION.

The session was held in the clubroom of the Chicago Architectural Club; called to order by President Kelsey.

Mr. Frank Upman, of the Washington Architectural Club, read an interesting report of the work of that club.

Mr. J. P. Hynes, of the Toronto Architectural Club, read the report of that club and, as a representative of a foreign society, his report was listened to with great attention. Mr. Hynes followed his report by reading an interesting paper written by the president of the club, Mr. Eaton Smith, upon "Architectural Education," outlining the conditions of the architectural education in Canada and making practical suggestions regarding the training of students. Mr. Hynes impressed the convention favorably in his presentation of the paper and the representation of his club and the close relations existing between the professional practitioners in the United States and Canada.

Mr. Edward Garden, of the St. Louis Architectural Club, made a verbal report, in which the fact that the club's rent was paid and had money in the bank, and its work in municipal improvement and art and the conservation of old work was specially notable, with special remarks in exploitation of the proposed exposition in 1903.

Prof. Newton A. Wells, of the Architectural Club of the University of Illinois, was called on for a report, and introduced Professor Temple, who, after explaining that the society had been organized since 1891, explained the general work and purposes of the club.

At the close of the reports, the chair appointed as a Committee on Records and Publicity, H. W. Tomlinson, W. B. Ittner and Dwight H. Perkins.

Photo by Robert Craik McLean.

"PRECEDENT."

The report of the Committee on Constitution and By-laws was called for, and Julius Harder, of New York, presented the report, which was read as a whole by the secretary, and after one or two minor amendments the constitution and by-laws were adopted unanimously as reported by the committee.

The constitution as reported by Julius Harder, chairman, was one of the most able and comprehensive documents ever placed before an architectural society in this country. While too long to print, its principal features lie in the election of officers in which the president appoints his own officers and executive committee from his own club or from clubs within a radius of three hundred miles. The constitution also sets the date for the annual meeting in the third week of May of each year.

On motion, the Committee on Constitution received the hearty thanks of the league.

The following committee on schedule for exhibition circuit was appointed: Chicago, Birch Burdette Long; Cleveland, W. D. Benes; Cincinnati, Gustav W. Drach; Detroit, G. H. Ropes; New York, William E. Stone; Philadelphia, Herbert C. Wise; Pittsburg, Charles T. Ingham; St. Louis, Edward G. Garden; Toronto, J. P. Hynes; Washington, Frank Upman; University of Illinois, Professor White. By vote of the convention, Mr. Stone was made chairman of the committee.

The secretary was instructed to send suitable replies to the Royal Institute of British Architects and such other foreign societies from whom letters of approbation had been received, and appointed Albert Kelsey, of Philadelphia, and W. B. Ittner, of St. Louis, to represent the league at the International Congress of Architects at Paris, August 6 to 12, 1900.

After appointing a committee to report on League *Annual,* the meeting adjourned.

FOURTH SESSION.

The session was opened by the reading of a paper by Mr. W. D. Benes, of Cleveland, on "Our Duty."

Mr. Perkins read a paper written by Ernest Flagg, of New York, on "American Architecture as Opposed to Architecture in America." (Printed on page 36.)

Gustav Drach, of the Cincinnati Chapter, read a paper on "The Licensing of Architects," by A. O. Elzner. This was followed by discussion, in which Mr. Nothnagel, an architect, and who, as a member of the Legislature, introduced the law, explained the operation of the Illinois license law. He said it appeared to be the impression of the writer of the paper that the object of the law was in the nature of nursing an infant industry. This legislation was not called for by the architects first, but by the mechanics, after an accident in which mechanics were killed. It was presented as an article of public safety. He deplored the use of the word "licensing" as misleading.

Mr. Drach thought that the examination system of the American Institute should be sufficient. An interesting discussion followed, participated in by Messrs. Spencer, Nothnagel, Drach, Harder, Wells, Belden and others, and occupied the remainder of the session.

LAST SESSION.

The roll of delegates being called and a quorum present, President Kelsey called for the report of the Committee on Exhibition

Circuit. The dates of exhibitions were stated as follows: Washington, October 15 to 30; Cincinnati, November 10 to 20; Detroit, December 1 to 14; Philadelphia, January 1 to 15; Toronto, January 25 to February 5; New York, February 15 to March 15; Chicago, March 28 to April 15; St. Louis, April 25 to May 5; University of Illinois, May 15 to June 1.

Mr. Lacey, chairman of committee on report of the expenses of the last exhibition circuit, said that the expenses were very indefinite; that the opening and closing exhibitions were heavier in expense, and suggested that the expense of distributing drawings at the end of the circuit be borne by the clubs pro rata.

On motion of Mr. Ittner, seconded by Mr. Wells, the report was adopted, it being understood that the report was tentative and the work of definite formation would be placed in the hands of a permanent committee. It was ordered that a copy of the report be sent to each member in the league.

Mr. Dean reported for the Committee on League Annual and Official Organ that it was the sense of the committee that it would be best for the present not to have any official organ, which report was accepted.

Mr. Perkins asked for the expression of the convention of a sentiment of its appreciation of the work done by Mr. Kelsey in the compilation of the *Annual* and the vast amount of labor he had performed for the organization, which was generously accorded.

Invitations from clubs to the league to hold its next annual convention in their cities being in order, Mr. Wise, of Philadelphia, requested the honor for his club.

Mr. Hynes, of Toronto, portrayed the beauties of a Canadian spring and stated that while his club could not present as large a city or club as Mr. Wise, that his city was equal in beauty and his club in earnest enthusiasm.

On motion of Mr. Perkins, the thanks of the convention were presented to Mr. Hynes for his cordial invitation, and the vote was taken with three cheers and a "tiger" for "Mr. Hynes and the Queen."

On a ballot vote, Philadelphia was chosen as the place where the next convention of the league will be held, and on vote, the constitutional date of the third week in May was set aside and the date left to the Philadelphia Club, subject to the approval of the Executive Committee.

Mr. Lacey nominated Joseph C. Llewellyn, of Chicago, and Julius Harder nominated W. B. Ittner, of St. Louis.

Herbert C. Wise and Birch B. Long were appointed tellers, and announced the ballot 86 to 46 in favor of Joseph C. Llewellyn as president of the league for 1900-1901.

On motion of Mr. Harder, the election was made unanimous, and the convention adjourned.

AN ARCHITECTURAL VACATION.

THE value of a vacation lies in the change of scene, and if an architect wishes to enjoy himself thoroughly and get away from mundane affairs, he surely has to take to the water, out of sight of land, for there only will his sins of commission cease to rise up against him and his days be filled with regret and his nights with incendiary dreams, and there only will he be free from the worry of the draftsmen's pay-day or looking for the

PROMENADE DECK OF ILLINOIS.

next job. It is true that he can not walk, and must therefore trust himself to the creation of some other architect, though a marine one, in the shape of a steamer. It is summer and he will go north, and from Chicago he will take the elegant and swift passenger steamer Illinois. This superb product of marine architecture and its consort ship, City of Charlevoix, of the Northern Michigan Line, sails twice a week for Mackinac and touches at all the Michigan ports. As it has been the popular belief for many years that the locality around Mackinac Island possesses the most invigorating climate and more means of recreation and opportunities for rest than that of any other section, so has the constantly increasing luxury and convenience of the steamers of the Northern Michigan Line been recognized by those who go there, until one no longer in summer thinks of journeying by train to any of the cities touched at by these steamers. In appointment, spacious cabins, promenades and well-furnished and roomy staterooms they rival the ocean greyhounds, while the one desirable feature, that vacation commences and the rest begins the moment the boat leaves her wharf, is an important desideratum when one is planning a summer vacation.

PAINTS IN ARCHITECTURE.

THE DEGRADATION OF TINTS.

A WRITER in a recent number of *Oils, Colors and Drysalteries* complains that architects do not pay sufficient attention to the quality and properties of the paints used under their direction; and, in a subsequent issue, another writer explains that the architect has not time to enter minutely into everything with which his profession is concerned. He must be first of all an engineer and an artist, and the acquirement of skill in these two specialties leaves him little time for the study of paint chemistry.

This is no doubt a just argument, but still there are a few simple details of paint science that every user of paints might be fairly expected to have at his fingers' ends. Of these among the most important is the fact that white lead will change to dark sulphide of lead on the slightest provocation.

This instability of lead in the presence of sulphur compounds furnishes, in nine cases out of ten, the key to the degradation of tints, so vexingly familiar. With such pigments as ultramarine, which contain sulphur, the action is direct and positive, while with other colors free from sulphur the discoloring agent is to be looked for in the sulphurous gases of the atmosphere, from coal smoke, illuminating gas, decaying organic matter, etc. With some other pigments again, such as prussian blue, which contain no sulphur, a similar reaction occurs, which is equally fatal to the tint.

When tints are intended for use in living apartments, where some sulphuretted hydrogen is always present, the less white lead and the more zinc white used the purer and more lasting the color, and when lead is demanded for outside use the tinting colors should be the oxides of iron and similar permanent pigments.

If the more brilliant and delicate tones obtainable from the chemical colors are desired they should be largely compounded with zinc white and an inert base, using lead, if at all, only in sufficient quantity to take advantage of its opacity. Even the more sober tints made with the earth colors are rendered more permanent by similar treatment.

OUR ILLUSTRATIONS.

Residence, Altadena, California. Joseph J. Blick, architect, Pasadena.

High School, Marion, Ohio. J. W. Yost and F. L. Packard, architects.

Stable for Mr. John Farson, Oak Park, Illinois. George W. Maher, architect, Chicago.

The Raleigh Hotel, Washington, D. C. Henry J. Hardenbergh, architect, New York.

Ohio Central Railway Station, Columbus, Ohio. J. W. Yost and F. L. Packard, architects.

Selections from Detroit Architectural Club Exhibition: Interior Detroit Opera House, Mason & Rice, J. M. Wood, A. W. Chittenden, associated architects, Detroit; Detroit Opera House, Mason & Rice, J. M. Wood, A. W. Chittenden, architects, Detroit Michigan; Residence, upper Fifth avenue, New York, Bruce Price, architect, New York; Design for a Y. M. C. A. Building, Baring & Tilton, architects, New York; Competitive Design for Church of Ascension, Pittsburg, Pennsylvania, Cram, Goodhue & Ferguson, architects, Boston; Interior, Shepley, Rutan & Coolidge, John Laurence Mauran, architects; Saint Leo's Church, Leominster, Massachusetts, Maginnis, Walsh & Sullivan, architects, Boston; The Propylæa, Pan-American Exposition, Buffalo, New York, Babb, Cook & Willard, architects, New York; Residence, East Fifty-fourth street, New York city, York & Sawyer, architects, New York; Alpha Chapter House, New York city, Wood, Palmer & Hornbostel, architects, New York; Sketch for Church in Pennsylvania, Nettleton & Kahn, architects, Detroit; Hayward Apartment House, Rochester, New York, George T. Otis, architect, Rochester.

Photogravure Plate: Residence of Claus Spreckles, Jr., San Francisco, California. Reid Brothers, architects.

PHOTOGRAVURE PLATES.

Hallway of Residence at St. Louis. Eames & Young architects.

Residence of C. A. Mair, Chicago. Frederick W. Perkins, architect.

Corning City Club Lobby. Pierce & Bickford, architects, Elmira, New York.

Residence of Henry M. Gildehaus, St. Louis, Missouri. Weber & Groves, architects.

Y. M. C. A. and Steele Memorial Library, Elmira, New York. Pierce & Bickford, architects.

Main Hall, Residence of D. R. Francis. Eames & Young, architects, St. Louis, Missouri.

Billiard Room, Residence of William McMillan. Eames & Young, architects, St. Louis, Missouri.

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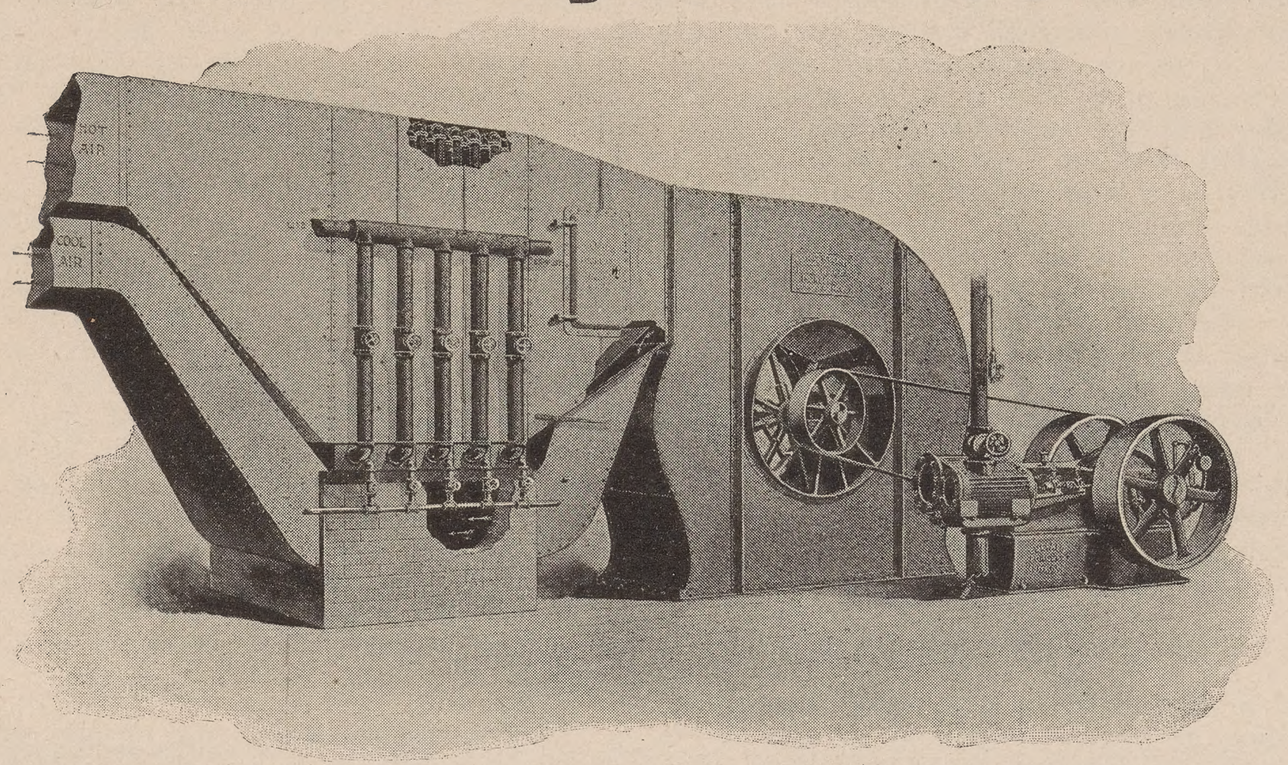

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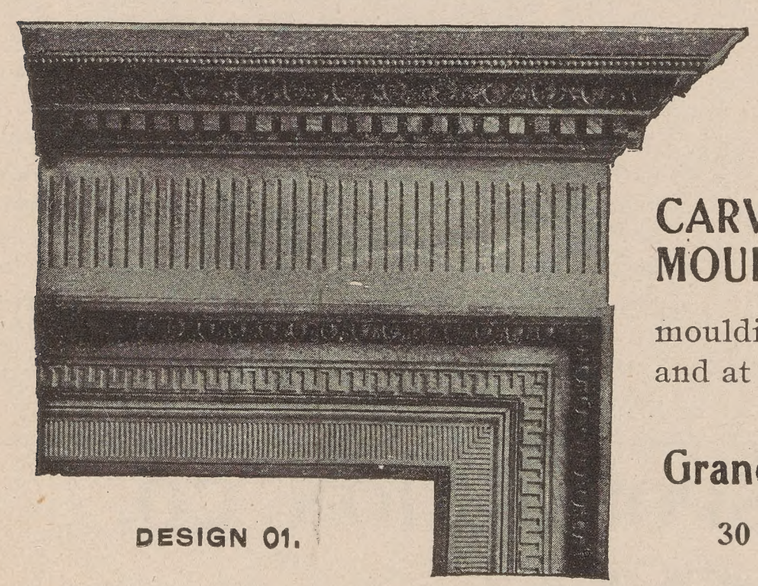

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THE ARTIFICIAL OR THE NATURAL?

Probably nothing is imitated more and with poorer success than nature. How she would protest, if she could, at some of the feeble attempts at a moss green roof or a silvery gray effect on the walls of a house stained with some of the so-called shingle stains. In selecting an exterior finish for a house two points should always be borne in mind, namely: durability and harmony. In connection with the latter might be added transparency. In regard to the first point, a stain of proven lasting qualities and wood-preserving properties is indispensable. The second point is usually decided by the architect, but it is an impossibility without the agency of a stain which embodies the last point — transparency. The grain of the shingle must be seen, else any attempt at the artistic is ruined. Thin paints can not produce the desired effect.

Interior staining is being resorted to more and more for the cottage with increasing success. A dull finish is usually preferred and particular pains are given to this branch of the business by the firm of Dexter Brothers, Boston. who manufacture stains which fill the requirements noted above and whose card may be found in these pages.

GAS STOVES AND RANGES.

A noted preacher once said that if he wished to convert a person to a belief in orthodox Christianity he should begin with his stomach, implying that a dyspeptic could hardly appreciate biblical ethics. There is much in the statement. The most potent force in dyspepsia, with its resulting ills, is ill-cooked food; and any appliance along this line which tends to lessen the evil or improve the quality of cooking is certainly to be commended. In this connection attention is called to the "Ideal" common-sense gas range manufactured by the Ideal Manufacturing Company, of Detroit, Michigan. The general utilization of gas in heating and cooking stoves is of comparatively recent date, and the gas ranges put on the market were at first more or less imperfect, and correspondingly disappointing results were experienced. The "Ideal" referred to, however, seems to be, if not perfect, the nearest approach to that desired result yet attained. The company mentioned issues a neat catalogue containing complete descriptions of its various ranges and will gladly furnish this on application. A gas range that at once contains all the requirements for baking, broiling, warming oven, receptacle for cooking utensils and apparatus for heating water is certain to be well received in the kitchen. The firm also manufactures other sanitary supplies of equally high grade, and it can not be amiss to note that a complete description of these various appliances of modern utility may be had for the asking.

TRADE NOTES.

IN the description and illustration of the power plant of Armour & Company contained in the May number of THE INLAND ARCHITECT, the engine depicted on page 9 is of the make of the Buffalo Forge Company.

I. P. FRINK has just completed the installation of his special patent window reflectors in the Warren street (New York) store of Rogers, Peet & Co., built to replace the one destroyed by fire about a year ago. These reflectors were some time ago installed in their Thirty-third street store, and, as "once used, always used," is the rule with these window reflectors, it is only natural that they should have been put in the new store.

DIXON'S Silica-Graphite Paint, for the protection of structural steel and tin roofs, seems to be holding its advanced position among the pigments used for this purpose. It is furnished in but one grade, but can be secured in four colors. Among the more important structures upon which this valuable production has been used may be noticed the American Exchange National Bank building, Broadway and Cedar street, New York, Messrs. Clinton and Russell, architects, and the Chambers office building, also in New York city, Cass Gilbert, architect. The Joseph Dixon Crucible Company, Jersey City, New Jersey, manufactures it.

THE importance of securing proper ventilation, especially in large office or factory buildings, is a question which, like the poor, is always with us. The national Pancoast Ventilator Company, of Philadelphia, with branch offices in New York and Boston, has done much in the past to aid in settling this question, and claims now to be better equipped than ever to fill its large and increasing orders. The class of buildings fitted with these appliances is indicative of the high rank to which they have attained by virtue of their practical utility. Recently the question of cotton-mill ventilation has enabled the manufacturers to demonstrate anew the superior qualities of the Pancoast Ventilator.

THE ATELIER FITZWILLIAM, Chicago, is certainly fortunate in the possession of many elements that assist the student in architecture, but none of recent inauguration exceeds in beneficial possibilities the Atelier Fitzwilliam, Auditorium building. Mr. Fitzwilliam was a pupil of D'Espoury, gainer of the Grand Prix de Rome in 1884, and member of award of the École des Beaux-Arts; De Monclos, architects diplôme par le gouvernement; Masqueray, of New York; Seeler, of Philadelphia. The course of instruction he has received qualifies him to give to others the benefit of his acquirements along this line. It is unnecessary to mention the urgent need of a school of this nature, and the close student will hardly fail to take advantage of the opportunities thus offered. The aim of the atelier is to teach the principles of architectural design regardless of style, especially advanced design to men who are already draftsmen. The rendering and presentation of subjects are also presented. Competitive methods are used, as competitions draw a distinct line between the good and the bad by selection of the best work. Individual criticism is given to cover each separate case.

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